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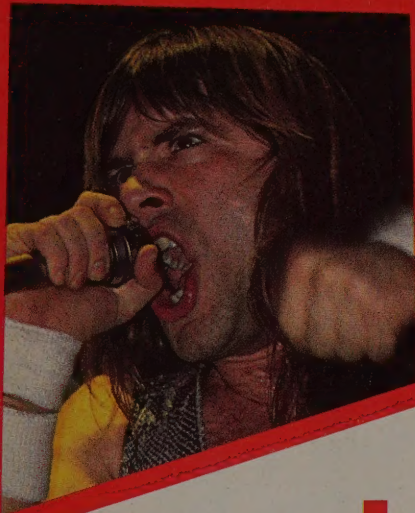
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# Motley

a time of  
decision

L.A. Wildmen Unleash  
*Theatre Of Pain*





by Rick Evans

For Motley Crue it's a time of decision. While they have finally released their third LP,

**Theatre Of Pain**, the legacy of vocalist Vince Neil's December

1984 auto accident contin-

ues to linger over the band's future like a dark

cloud. For the remainder of

the band; bassist Nikki Sixx,

drummer Tommy Lee and guitarist

Mick Mars, the situation re-

volving around Neil's

continuing court

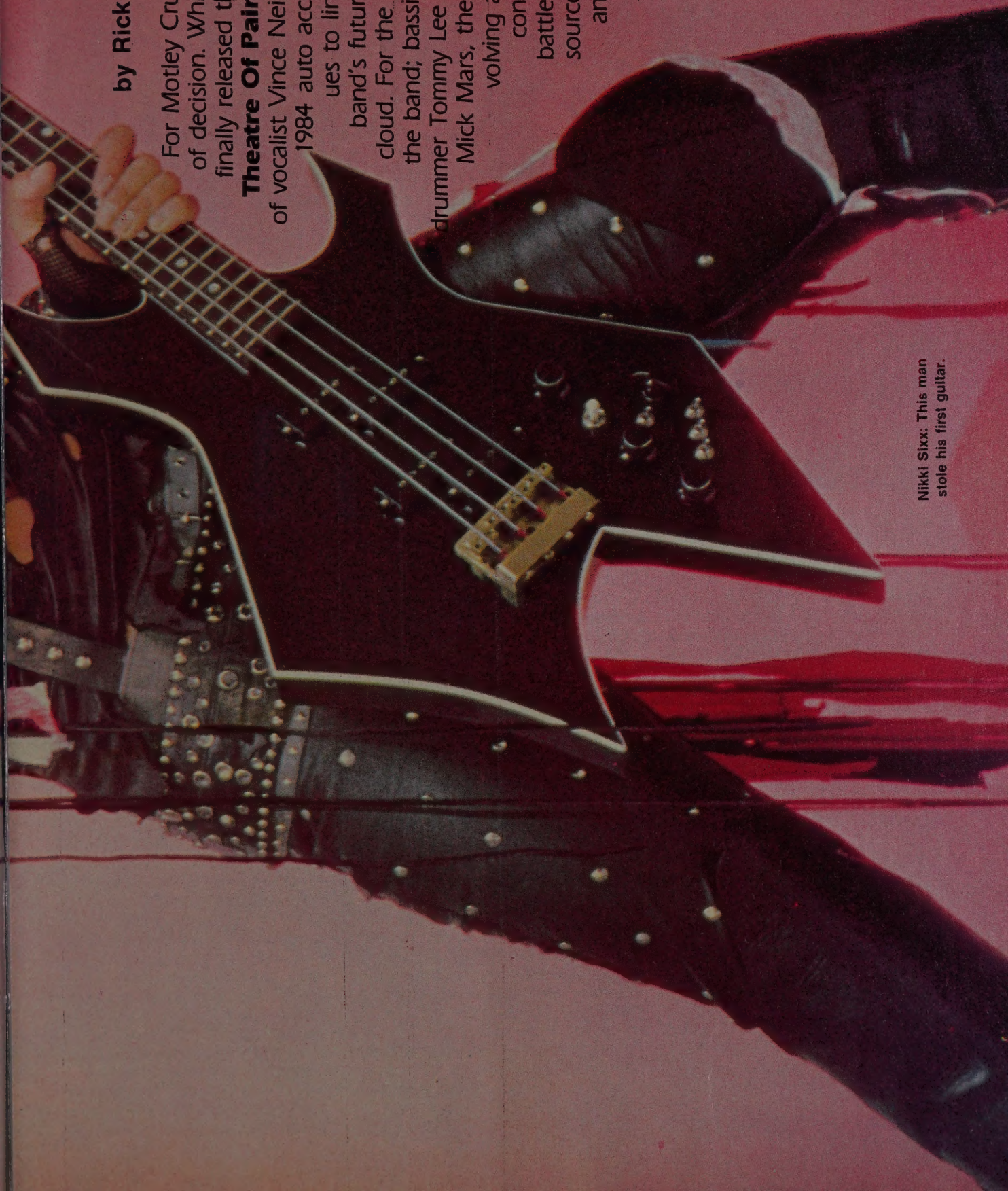
battles has been a

source of constant

annoyance and

frustration.

Nikki Sixx: This man stole his first guitar.







Barry Levine

Motley Crue (left to right): Mick Mars, Nikki Sixx, Tommy Lee and Vince Neil.

"The band is standing behind Vince 100 percent," a spokesperson for the Crue said recently. "They know this isn't the time for breaking apart and taking alternate routes. Motley Crue has worked very hard to get where they are, and now is the time to draw together. You can forget all the talk about the group breaking up. There are no other singers being considered, and the band has every intention to tour the world later this year. We're very confident that the court situation will resolve itself favorably. There's no reason for us to think any other way. We have a great album ready to go, and we're going to do everything we can to support it."

Indeed, **Theatre Of Pain** may well be the best of Motley Crue's three album efforts. Mixing their characteristic musical muscle with a degree of polish garnered from their incredible rise to success, the Crue have taken their special brand of shock rock to new heights of metallic excess. On such numbers as *Keep Your Eyes On The Money*, *City Boy Blues* and *Use It Or Lose It*, the band have proven that the

platinum sales of last year's **Shout At The Devil** were certainly no fluke.

"We originally wanted to call **Shout At The Devil Theater Of Pain**," Sixx explained. "We had this while concept worked out with pants that would be lit on fire and a lot of great visual effects. But when we went with our present managers, we got away

vehicular homicide has already met with countless delays, it seems certain that Neil will stand trial sometime in the next few months. It would be suicidal for Motley Crue to begin a lengthy road tour knowing that it could be interrupted indefinitely at any moment.

"We don't worry about the future," Sixx said. "I'm not saying

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*"Motley Crue is the band you can't hurt no matter how bad what you say is."*

---

from those aspects and concentrated just on the music. That's what we did on **Shout At The Devil**. Now that we've got a good sized following, and we can headline our concerts, we don't mind going back to the more theatrical presentation."

Still, the worry remains that Neil, the band's obvious focal point as the blond-tressed vocalist, will not be able to make the band's next road sojourn. While his trial for

that we're not aware of what's going on, but our job is to just concentrate on putting on the best show we can and playing the best music we can. If something comes up that stands in our way, well, then that's the way it is. What are we supposed to do? Sit on our asses and wait for something to happen? That's never been our way of doing things. We've always believed in going out and making something happen."



Vince Neil





While the possibility of Neil going to jail for an indeterminate period is very much a reality, there's also a chance that he could get off on probation should the band agree to tone down their outlandish behavior. Of course, for an act like Motley Crue, a group that's made its reputation by fighting in the streets and living a life of hedonistic excess, turning over a new leaf could be a fate worse than death.

"We never try to be Motley Crue, it's just the way we are," Sixx stated. "I don't think you'll ever see us change. Anyway, we couldn't if we wanted to. What are we supposed to do, start acting like the Bee Gees or something?"

Of course, it will be interesting to see how the public reacts to the Crue in the wake of Neil's legal difficulties. Will his apparently careless attitude turn off fans across the nation, or will it draw even more attention to the Crue's fast lane lifestyle?

"Motley Crue are a phenomenon," a spokesperson at the band's record label said.

Neil Zlozower



Mick Mars: "I want more respect as a guitar player."



Tommy Lee: This man thinks he's sexy.

"They're the band that you can't say anything bad about. You think back to the '50s or '60s when artists who had the slightest touch of scandal about them could have their career ruined, and you compare it to today. Now, scandal only seems to help the group's career. It's that James Dean 'rebel without a cause' mentality. Fans see guys living the kind of life they'd like to live — women, fast cars and money. And nothing they do can tarnish that image. It's a scary situation."


Still, for Motley Crue, the events of the last few months have undeniably left scars on the band's psyche. It's been reported that for months following his accident Neil wouldn't even leave his home unless he was accompanied by a number of trusted allies. The very fibre of the band was shaken, and

one may wonder if Motley Crue will ever regain the incredible lust for life that propelled them to the apex of the rock world.

"We're never going to slow down," Sixx said. "We just take each day and cram as much into it as we possibly can. Nothing's going to change that. People said to me last year, 'Wow Nikki, now you've got a lot of money, I bet you're going to spend it all.' They didn't realize that we take this band very seriously. Almost every dime we made was put back into better equipment and flashier outfits. That's what Motley Crue is all about. We may be the craziest group of mothers who ever hit the face of the planet, but we love what we do, and we want to keep rocking for a long time to come." □



# Ozzy Osbourne

A full-page photograph of Ozzy Osbourne performing on stage. He is shirtless, wearing a black harness and a black and red patterned skirt. He has red hair and is holding a microphone in his right hand, with his left arm raised. He has a wide, intense smile. The background is dark with colorful stage lights (red, green, blue) visible as bokeh.

## sin after sin

by Andy Secher

With the release of his latest album, *The Ultimate Sin*, Ozzy Osbourne has once again proven that he remains the true master of the heavy metal form. Mixing his own brand of vocal mayhem with the volcanic guitar riffs of Jake E. Lee, Osbourne has emerged with an album that has silenced those who questioned his continued viability following the relative failure of his last disc, *Bark At The Moon*. Now trim, fit and free of his alcoholic dependency, Osbourne is ready to take on the world — a fact he was only too happy to express during a recent conversation.



**Hit Parader:** Ozzy, what is the ultimate sin to you?

**Ozzy Osbourne:** The ultimate sin is different things in different cultures — it can be murder or rape or incest. But to me the ultimate sin is nuclear war. The idea that we have the power to destroy the entire planet and everyone on it, and we're not really doing anything to control that power is disgusting.

**HP:** Do you view this album as a sort of political message?

**OO:** No way. I'm a rock and roll singer, not a politician, but I'm not going to turn my back on something as important as nuclear war. For a long time I considered having a cover which depicted some sort of nuclear holocaust. But I realized that something like that would be a little heavy, even for me. The message comes across on the album.

**HP:** How would you rate this as compared to your earlier albums?

**OO:** It gets back to straight ahead rock and roll, which is exactly where I want to be. I wasn't that pleased with **Bark At The Moon** for a number of reasons. It didn't sound the way I wanted it to, and I felt that a lot of the energy that had been on my first two albums was missing the last time. I felt I was losing control of the situation; it was the same feeling I had just before I left Black Sabbath.

**HP:** How can you compare the situation you were in with **Bark At The Moon** to your time with Sabbath? After all, aren't you in charge of your solo career?

**OO:** Sure, but that's not as easy as it sounds. There was a lot of pressure on me to do certain things like the ballad *Sa Tired*, which I really didn't feel comfortable with. I thought it was a cute idea, but I realized that's not what Ozzy Osbourne is all about. The fans had trouble relating to Ozzy sounding like the bloody Electric Light Orchestra. This time I said, "Okay, I'm getting back to being Ozzy Osbourne. No more ballads or games."

**HP:** What did you do to get that energy back?

**OO:** One thing I did was hire a producer. I haven't worked with a producer since 1972, but I realized that perhaps I needed somebody who would give me a slightly different perspective on things. I

have trouble with producers because I have no patience in the studio. I want to go in, make the record, then get out. There are guys like Mutt Lange who can take months to record an album. I think he's absolutely incredible, but if we had to

Neal Preston

Ozzy Osbourne: "I'd like to start the Ozzy Osbourne rock and roll school to teach a lot of young artists what I've learned over the years."



work together. I'd probably end up killing him.

**HP:** Do you think part of the reason *Bark At The Moon* lacked the spark of your first solo albums had anything to do with the fact that it was the first LP you made without Randy Rhoads?

**OO:** Maybe a little, but I don't know about that. Randy was great, but I think Jake is an incredible guitarist as well. I'm certainly not going to compare the two, because they're both terrific in their own way, but I don't think the music has suffered at all with Jake in the band. This time he's written some of the strongest riffs I've heard. I write all the words, but since I don't play an instrument, I need a guitarist to take my words and put them to music. Jake is very good at that.

**HP:** I know that on *Bark At The Moon*, Jake didn't receive any writing credits. This time he has. Why is that?

**OO:** Quite simply because last time he didn't deserve any writing credits. All the ideas on that album were mine. This time he contributed a great deal more to the music, and he deserves all the credit in the world.

**HP:** What's the condition of your band? Only you and Jake are pictured on the album sleeve.

**OO:** It's my name on the marquee, so that's all that matters. It really doesn't make any difference who I have in the band. I'm quite happy with Tommy Aldridge (drums) and Bob Daisley (bass), but who knows. If this album doesn't do as well as I'd like, I'll have to make some changes.

**HP:** What about keyboards? Is Don Airey still in the group?

**OO:** Not really. The new album didn't feature keyboards, there was no reason to have a keyboard player on the LP. Maybe for the tour I'll hire somebody to play keyboards from behind the stage, but I don't know. If it ever becomes a real problem, I can always get Jake to play a little keyboard on stage, he's a very good player. But I'd rather not do that.

**HP:** Let's talk a bit about your new image. You don't drink anymore, which for a man who once said, "I'd rather give up sex than drink," is a major change.

**OO:** It got to the point where I really hated myself. I was drunk all the time, and I was totally dependent on drinking. I was an alcoholic, and I still am. It became so bad that I was becoming a person I didn't like. I saw that if I didn't do something about it, I was probably going to end up killing myself — or worse, I'd wind up

murdering someone else. I was a disgusting mess, and I wanted to change that.

**HP:** But going to the Betty Ford Clinic to "dry out" was a rather drastic measure. What made you decide to do that?

**OO:** I thought it was the chic place to be. Liz Taylor was there and Mrs. Ford, so I figured I'd hang out with all the celebrity drunks and see how the other half lives. Actually, it was the place that everyone recommended to me. They knew what I wanted to do, and thought the Ford Clinic would be perfect for my needs.

**HP:** Have you stopped drinking completely?

**OO:** No, I still take an occasional drink, but I like to think that I'm in control of the situation. I'm not drowning in booze anymore. I admit I was a drunk, so I have to be careful at all times that I don't fall completely off the wagon, but I think I've got a pretty good grasp on the situation at the moment.

**HP:** What do you think prompted you to turn so heavily to drink. Do you feel trapped by the Ozzy image?

**OO:** Not at all. I never turned to drink to escape being who I am. Actually, I'm quite happy with being Ozzy, and I'll never feel trapped by being who I am, so there was never that sort of pressure to drink. I drank because I enjoyed it, or at least I thought I enjoyed it. Now I see what a total idiot I was. I don't even want to hang out with people who drink anymore. I don't trust them. The last thing I want is to be sitting in the passenger seat of a car with some drunk ass hole behind the wheel. That would be my luck — to die sober with a drunk at the wheel. I'd come back and haunt that guy and his family forever.

**HP:** Was there much pressure from your family to stop drinking. Your wife Sharon is your manager, and you now have two young daughters. Did that change your attitude towards drink?

**OO:** Well, I didn't want my kids coming home in a few years and saying to their friends, "Hey, meet my dad the drunk." I wanted them to be proud of me. I have kids from my first marriage who grew up while I was on the road with Sabbath. I missed so much with them because when I wasn't on the road I was either high or drunk. I promised myself that this time would be different.

**HP:** Does that mean you're not going to tour as much?

**OO:** I won't be doing year-long world excursions anymore. I'm still not going to miss too many tour stops, but perhaps I'll go to the Orient every other year instead of every year. I'll still be spending eight months a year on the road, which is enough for anyone.

**HP:** What would you do if you stopped playing rock and roll?

**OO:** I try not to look ahead like that, because you're basically powerless to control what's going to happen. But if I was going to do something else it would be to get into rock management with my wife. I'd like to start the Ozzy Osbourne rock and roll school to teach a lot of young artists what I've learned over the years. That would be great (laughs). Just when everyone thought they had gotten rid of me, I'd be passing on my demented ideas to a whole new generation of singers. That would be my ultimate revenge. □



Vinnie Zuffante/Star File

According to Ozzy, Jake E. Lee has written some of the strongest riffs he's ever heard.



# W.A.S.P.

## on the attack

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### Lawless Brigade Sets Out On Path Of Metal Destruction

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by Adrienne Stone

"We're taping an interview with Blackie Lawless and Chris Holmes of W.A.S.P. for *Hit Parader's Heavy Metal Heroes* TV show," my editor informed me. "I want you to be there," he ordered, "and tell our readers what kind of guys these two are." I reminded myself shakily that W.A.S.P. did unheard of things to women on stage (naked, bound women!) and were known for other nefarious acts which would cause most sane people to shudder with fear and repulsion. Among others, they were rumored to have invented more uses for live rats than a hungry boa constrictor. Not to mention something they were reputed to do with raw meat on stage. Thus, it was with a little more than mild trepidation that I undertook my assignment.

\*\*\*\*

Nevertheless, I found myself debarking a crowded crosstown Manhattan bus and walking (a bit wobbly-kneed, I'll admit!) toward National Video Center, where the taping was to be held. I tried to ignore the nagging thought that my gender alone was enough to place me in perilous danger if perchance I found myself alone with these guys. I caught up with the two W.A.S.P.ers in the makeup room, where they were prepping themselves for the interview. Nothing special, just a little skin toner and eyeliner for the cameras. The first impression I had was of their extreme height. Teetering close to 6 feet in my boots, I still felt like a pygmy at a basketball game around these giants. Blackie, standing about 6'7" in his low heels and Chris, at about 6'8" in his, barely noticed me.

\*\*\*\*

The two of them, outfitted in simple jeans and leather jackets looked the quintessential rockstar types. Tall, long haired, lean men apparently with not a care in the world, save what melody goes with what hook line — but here, I found I was deadly wrong. You see, in the case of W.A.S.P. there is certainly more going on behind the leather 'n' codpiece imagery than meets the eye.


\*\*\*\*

Blackie and Chris were led into the studio and seated. Assistants scurried about, filling the duo's cups with Jack Daniels and 7-Up. Just back from a 27 city tour of Europe and Japan, the pair were to soon be joined by their two other cohorts, Randy Piper (guitars) and Steve Riley (drums) to start an American tour with Swiss rockers Krokus. Their premier disc, *W.A.S.P.* had gone to number 74 in the Top 200 of the American charts without the benefit of touring on airplay. This video interview was specifically arranged to introduce W.A.S.P. to American audiences via television.

\*\*\*\*

In the control room, there were the inevitable guffaws and chortles as engineers viewed the duo through their monitors. "Hey, gedda loada these guys!"

\*\*\*\*



W.A.S.P. (left to right): Chris Holmes, Steve Riley, Blackie Lawless and Randy Piper.



Blackie Lawless





The control room smirks quickly turned to admiring nods of agreement when the tape started rolling and Blackie expounded on the intricacies of the music business. When taping was finished an hour later, I was ushered into a room to speak with the two. What the heck, there were plenty of witnesses around, just in case any untoward violence occurred to my...uh...person. How, I asked them (a bit queasily) did they fare in the European countries? Blackie was quick to boast, "We were on the front pages of the newspapers in England every day for two weeks, except for when Princess Diana gave birth!" And would Americans get a chance to see the explicit and expansive stage show, designed by the set creator for *Indiana Jones And The Temple Of Doom*? "Well," he explained, blue eyes glaring down at me, "we can't use 'the Rack' or the naked woman in America, but we filmed one of the English shows and it should be available on video in February."

\*\*\*\*

Voicing my thoughts out loud, I asked one of the giants how the hell he got three other crazies to join him in this crusade of mayhem. Chris, all legs and blonde hair, responded, "Blackie saw my picture in the *Beaver Hunt* section of *Hustler* magazine." (*Beaver Hunt* is a section where readers send in their own nude shots). "That was in 1978. We got together and formed a band called Sister. We used to open for Quiet Riot when Randy Rhoads was still in the band. Blackie's even got some posters from them at home." I looked at Blackie. He was still glaring at me. Ulp...er...and then what? "I was looking for the closest thing to penitentiary inmates and I think I found them," joked Blackie. "You take four very colorful people and put them together and you get nitroglycerine wrapped up in a package that says 'rock and roll' on it." And the stage outfits (buzzsaw blade codpieces, open backed leather trousers, etc.)? "I tell you something," asserted the dark haired bassist, "W.A.S.P. used to have an 80 percent male audience. Then we started wearing the pants with the holes in the back and the front and the audience doubled because of all the females that started attending. Other bands went to boutiques for their stage gear. We went to junkyards and hardware stores for ours."

\*\*\*\*

The lights were being systematically shut off in the studio and workmen were tearing down the set in preparation for the next show. By now, my terror had thawed to a mild fear and I felt brave enough to venture forth with a few more queries. "Blackie," I inquired, "has there been any violent reaction to your shows — any women's groups, or such?" The mammoth rocker laughed, "All the time! Only the violence we see is usually from our audience. Sometimes they get carried away. One night, I was singing *Animal*... and Chris' guitar part came, but I didn't hear anything. So, I looked over to his side of the stage and there was Chris lying flat on his back, with our roadies bending over him trying to revive him. Evidently, some of the kids brought their own meat to throw at us, and he must have gotten hit with a side of beef or something, because he was out cold, seeing stars. I thought he was shot!" Evidently, Chris wasn't the only member of W.A.S.P. to sustain bodily harm. Blackie was hit by a bottle in the face at a show in Stockholm, Sweden and Randy was clubbed in the ribs with a bottle at another show.

\*\*\*\*

And how does Blackie envision American audiences embracing W.A.S.P.? I asked him as we are escorted out to the street. "At the end of the day, it's the music that stands up. On the average, 10 bands came out of L.A. this year. But, only 2 or 3 will survive because of their songs and nothing else." Is that W.A.S.P.'s motto — survival of the fittest? "Yeah," answered Mr. Lawless, "Rock and roll was meant to be sweaty and smelly...and that's W.A.S.P.!" So, there you have it, readers. W.A.S.P.: A Requiem for madness served up as volatile escapist fare. A rock and roll circus of solid metal supported with soaring harmonies. There are certain incongruities here, but it's worth checking out when they come to your town. What the hell ... / walked out of it alive!□

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“Other bands went to boutiques for their stage gear. We went to junkyards and hardware stores for ours.”

---

Eddie Mallon



Chris Holmes, one of four very colorful people that Blackie Lawless describes as "nitroglycerine wrapped up in a package that says 'rock and roll' on it."



# Grim Reaper

## hell bent for metal

Metal Warriors Roar Into Action With **March Of The Saint**.

by Andy Secher

Sometimes it seems that heavy metal has turned into a fashion contest. Groups with mounds of perfectly coiffed hair and shining black leather battle with bands who seem more concerned with their makeup than their musical output. If this is so, then thank goodness for bands like Grim Reaper, a group who has dismissed the "pretty boy" look in favor of balls-to-the-wall metal. As shown on their debut album, **See You In Hell** and their recently released **Fear No Evil**, this four man British noise brigade have confounded numerous detractors to emerge as one of the surprise hits of the hard rock season.

"Our success in America just floors us," the group's guitarist Nick Bowcott said as he sat in his record label's New York offices. "We never even expected the alarm to come out over here, let alone move up the charts. It's been the most amazing experience of my life. Everybody dreams of getting a band together and then releasing an album. If you're a real dreamer you think about the album becoming successful around the world. I've always considered myself something of a realist, so my goals were just to get a record out in England. Everything else that's happened has been an absolute bonus."

Formed in Droitwich, England, by Bowcott, bassist Dave Wanklin and drummer Lee Harris six years ago, Grim Reaper floundered on the British club circuit until they added vocalist Steve Grimmett in late 1982. Suddenly the band's music seemed to come together, with Grimmett's vivid lyrical imagery providing the band with a musical and visual focus that they had previously lacked.

"I was in a lot of local bands before joining Reaper," Steve explained. "Then when I met up with Nick and the boys it was like magic. We really didn't know each other very well before I joined, but it seemed like we were all on the same wavelength. We started gigging around London and we were able to get a pretty good local following. Their support made us enter a 'battle of the bands' contest that a local radio station was running. We were one of 35 bands who entered, and we won. That's when we first started believing we could be something big."



Geoffrey Thomas

**Grim Reaper:** "When you've come as far as we have so quickly, it's like you're on a ride in an amusement park. You don't ever want to get off."

Following their "battle of the bands" victory, the group sent a demo tape to Darryl Johnson, president of Ebony Records — one of England's leading heavy metal labels. Johnson was so impressed by the band's efforts that he not only signed the group, but he produced **See You In Hell** himself. While it took the band only four days to record the LP; as Bowcott explained, the band didn't need any more time in the studio — they knew what they wanted, and more importantly, they knew how to get it.

"We'd been playing live for so long that we knew every song inside out," he said. "We could have done them in our sleep if necessary. We believe that our tape of music doesn't need weeks of production and take after take. We like to get in, lay it down, and then get out. That's the attitude we're always going to keep."

With the success of **See You In Hell** opening doors for Grim Reaper on both sides

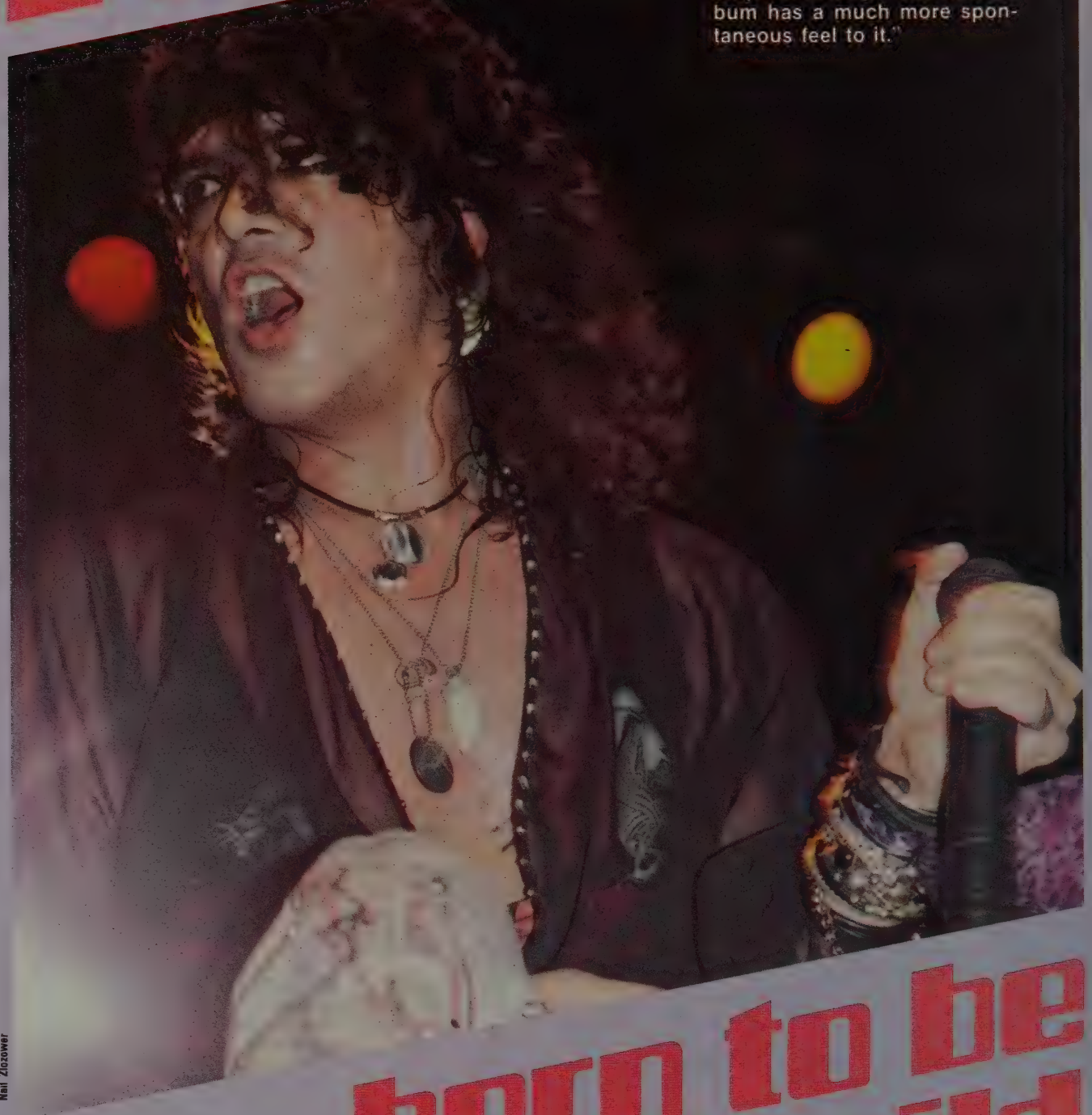
of the Atlantic, the band has now released their second LP, **Fear No Evil**, which continues their tradition for creating some of the tightest, hardest, most hook laden metal melodies around. Now, with two albums under their belt, Grim Reaper is prepared to tackle their next major hurdle — touring America.

"We came over and played a number of clubs after **See You In Hell** came out," Grimmett said. "But we waited until the second one came out before planning a major tour. We'll be going on the road as a 'special guest' and that's fine with us. We can reach more people opening for a major band than we could by playing clubs for a week. We're looking forward to the opportunity. After all, when you've come as far as we have so quickly it's like you're on a ride in an amusement park. You don't ever want to get off." □



# Ratt

Stephen Percy: "The new album has a much more spontaneous feel to it."



Neil Zlozower

## born to be wild



# Rodent Rockers Crawl Out Of The Cellar To Invade Your Privacy

by Andy Secher

Success can be the most fleeting of commodities. Just look back over the rock and roll history books to see the legions of bands who, after producing one best selling LP, quickly fell into the dark pit of oblivion. Ratt are one band determined to see that such a fate never befalls them. With their latest album, *Invasion Of Your Privacy*, about to be unleashed, vocalist Stephen Percy, bassist Juan Croucier, drummer Bobby Blotzer and guitarists Robbin Crosby and Warren DeMartini are more determined than ever to take over the world with Ratt and roll. We recently had the opportunity to discuss the band's strategy with Percy during a break in the group's recording schedule.

**Hit Parader:** Ratt's success came incredibly quickly. Did it catch you off guard?

**Stephen Percy:** Not at all. We were all prepared for success. We anticipated that the album would be successful, so it didn't surprise us at all. We knew that our heads were screwed on right, and that we weren't going to all become assholes because we were going to make a little money.

**HP:** How did you know that *Out Of The Cellar* was going to be a hit?

**SP:** There were a number of things which warned us we were on the right track. The first thing was the buzz that our independently released EP was causing. We figured that if the EP could get that kind of reaction, the album couldn't miss. I know it sounds very egotistical, but it was more a case of us knowing what we were doing, and believing totally in Ratt.

**HP:** How did you feel to that EP being rereleased a few months back?

**SP:** We really wanted that record out. It had a lot of good music on it, and we didn't want it to go unnoticed. We had the people up at Atlantic Records remix it, and we cut a video for *You Think You're Tough* because we wanted our fans to know it existed. We're very proud of the EP — it really got us going, and we wanted it to reach as many people as possible.

**HP:** Let's talk about the new album. How did you come up with the title *Invasion Of Your Privacy*?

**SP:** It was something I had thought up a long time ago. I liked the way it sounded, and it sort of followed on the theme of the last album. After all, Ratt had climbed *Out Of The Cellar* to invade everyone's privacy, so to me it was a natural.

**HP:** Is it fair to think of this album as *Out Of The Cellar II*?

**SP:** In certain ways maybe, in other ways definitely not. We're not doing songs like *I'm Insane* this time. They're more in the *Round And*

*Round* department. This record has a lot more spontaneity and excitement than the last one, so in that regard it's not like *Out Of The Cellar* at all.

**HP:** What do you mean by spontaneity?

**SP:** The last album had a very sterile sound to it. It was nothing at all like Ratt sounds in-concert. This one has an incredible amount of energy. There are songs like *You Should Know By Now* and *What You Give Is What You Get* that just jump off the record player and attack you. Last time we went about writing the album a strange way, with bits and pieces coming from a lot of different people at different times. This time we all worked together at the same time so

the music is much more representative of our sound as a band.

**HP:** Why would you mess with a formula that worked so well last time?

**SP:** It wasn't the formula that worked on the last album, it was the music, and this time the music's better than ever. Everybody's waiting for us to take a shit with this LP, and it's just not going to happen. We didn't let the success go to our heads. We didn't sit back and count our royalty checks. We worked harder than ever to make sure this record just kicks ass from start to finish.

**HP:** What made you decide to again go with Beau Hill as producer? There

Nail Zlozower



Robbin and Warren cut loose on stage.



*"We like sex and having a good time, but we're not running around Hollywood in Rolls Royces."*

was a lot of speculation that you'd go for a more established producer this time.

**SP:** I don't deny that we considered some other people, but Beau has some qualities we really like, and those are hard to replace. So many producers want to take control and have you record the album their way. We could never work like that. We know how Ratt should sound better than anybody else, and we want to stay in control. Beau lets us do that.

**HP:** On the last album there were a number of influences that seemed to be quite obvious. Bands like Aerosmith and Judas Priest come to mind. Did you mind when people made comparisons?

**SP:** A little because we never tried to imitate anybody, and I don't think we

sound like any other band. I heard those comparisons, especially to Aerosmith, and I think they've died down by now. If we're going to be compared to anyone, Aerosmith isn't bad. I've always loved their stuff.

**HP:** We hear that Ratt is one of the hardest partying bands around. How do you manage to play so hard yet still give your all when you have to go on stage?

**SP:** We like to have a good time, but we still make sure to take care of ourselves so that we can give our best when we play. We're not the crazy hedonists that everyone makes us out to be. We like sex, and we like having a good time, but we're not running around Hollywood in Rolls Royces or anything. Hell, Warren doesn't even own a car yet!

**HP:** What has success done for you? How has it changed your life?

**SP:** I can eat when I want to now. Before I'd grab a bite when somebody had me over to their house, or when I saved up enough to buy something. Having a refrigerator with food in it is a real nice thing. I guess you have to go through some rough times like we did to fully appreciate that.

**HP:** You've certainly come a long way since then. How much further do you want to go? Is there any limit to what Ratt can accomplish?

**SP:** In terms of money or women, I'm pretty content right now. When it comes to making the best music we can, I believe we can keep getting better and better. The improvement we've made over the last few years has been incredible, and I don't see why that improvement can't continue. We all like one another, which is real important when you're on the road for 10 months a year, and we all dig the same music. We're just having one of the longest parties in history, and we want it to keep on going. We're all determined to keep having as good a time as possible.□



Ratt (left to right): Robbin Crosby, Warren DeMartini, Stephen Pearcy, Juan Croucier and Bobby Blotzer.



# METALLICA

## the metal attitude

West Coast Headbangers Bare Their Fangs On *Ride The Lightning*.

by Jodi Summers Dorland

If you were to meet the four members of Metallica out of a rock and roll context, they would look like four high school students doing Saturday detention for cutting school. Yes, the baby-faced quartet of drummer Lars Ulrich, vocalist/rhythm guitarist James Hetfield, lead guitarist Kirk Hammett and bassist Cliff Burton are not your typical metalheads, but then their music isn't exactly typical heavy metal either.

But what music it is! Metallica has been hailed on both sides of the Atlantic for bringing a bit of musical sophistication into the realm of thrash metal. One listen to their most recent LP, *Ride The Lightning*, is proof. If you like hard driving metal à la Motorhead, then these guys will rupture your eardrums with pleasure. Metallica's sound encompasses everything heavy metal should be; lightning fast guitar, crunching rhythms and strong vocals — plus traces of inspiration from almost every other musical genre. Hammett, for instance, is classically trained and Burton's into the blues. The boys also admit to an affinity for punk rock.

"I really like a lot of punk bands for their energy," Hetfield muses. "It's not so much for their musicianship, but for their excitement."

Metallica are pleased with their varied influences, but at the moment they don't want any others. "We, and our management agree that we definitely do not want any outside influences infecting this band," comments Hetfield. "We know where our strengths are, and bringing in too many outside influences could ruin us forever. Right now our music is pure, and that's the way our management wants to keep it."

Management? It sounds like these fiercely independent males have a mother hen watching over them. But their trust in management has proven to be a key to Metallica's growing popularity. With a sound as raucous as their's, Metallica can't hope for much radio or MTV airplay. They're one of those bands who's going to succeed mostly by word of mouth.

"Our manager thinks we'll be the next Black Sabbath," reveals Ulrich. "That's true in terms of music, but more in the way we build up our following without relying too much on airplay or image. We'll get strong from live gigs. Our manager swears it'll happen and he isn't wrong very often."

Just who is this mysterious manager who the band seems to trust so faithfully? His name is Cliff Bernstein, and he also happens to be the man responsible for making Def



Ross Haflin



Metallica (left to right): Cliff Burton, Lars Ulrich, Kirk Hammett and James Hetfield.

Leppard and Dokken international stars. Obviously, with a track record like that, when the man speaks, you listen.

Bernstein has been lighting Metallica's path to the top for the past 15 months, but the group's history dates back farther than that. Soon after the band's formation in San Francisco in 1982, they were picked up by Megaforce Records — the leading independent metal label in America. That company released two LPs for the group, *Kill 'Em All* in 1983 and *Ride The Lightning* — the latter of which was rereleased by Elektra when Metallica signed an incredible eight album contract with the label last year. What Metallica's first label helped to do was establish them as a potent touring force in Europe. Through good press and persistent road work, Metallica garnered substantial popularity on the Continent. Now, they're attempting to establish their foothold in America as well.

"We were in Europe most of last year," states Hetfield. "We did three tours of the Continent in '84 and we recorded the last album there. In Europe, they expect you to

tour only once every album. You do one tour right after the album comes out, and then they see you again right after the next album. In America you can tour back and forth, and up and down, and even do some headlining gigs. We haven't played the States for two years; so we're going to play here as much as we can."

What about the next LP? Although *Ride The Lightning* has been out a year now, a third album is not what the band presently have in mind. After all, Metallica have to get their name around — and as one may guess, it's not going to be through the usual channels.

"We've got to keep touring the States before we think about a next album," comments Burton.

Metallica realize they have a tough road ahead of them. But, things have been going their way thus far — good management, major label deals and most of all a unique style. Hopefully the band will continue to garner the right kind of support in their quest to bring their special brand of thrash metal to headbangers everywhere. □



# Pick hit

## KEEL

### West Coast Metalists Release The Right To Rock.

by Paul Hunter

Ron Keel must surely rank as one of the best known "unknowns" in the annals of heavy metal history. Following a stint in the popular Los Angeles-area band Steeler (which included guitar whiz Yngwie Malmsteen), and a very brief liaison with Black Sabbath, Ron has finally hit the big time with his own band, Keel. According to the tall, lanky vocalist, however, he wouldn't change one thing in his long, winding road to success.

"It's been fun," Ron said. "I can honestly say that every aspect of my rock and roll career has been very entertaining. Sure, there have been some disappointments. But, as long as things have turned out okay, I'm satisfied. We're happening right now. We have a great new album out, and we have the support of some of the most prominent people in the music industry. Their support has made me feel great. It means that I'm not the only one who believes in this band."

One of Keel's principle supporters has been Kiss' Gene Simmons who took it upon himself to produce the band's first major label album. While Keel admits that Simmons' participation gave the new LP an extra aura of excitement, he insists that his band doesn't need outside help in order to be successful.

"It was a lot of fun to work with Gene," Keel stated. "He knows a lot about the music biz, and he has an incredible feel for what makes a hit song. He's always been interested in young bands — hell, he practically discovered Van Halen. So, when he shows enough interest in you to produce your album, you've got to take it as quite a compliment. I feel that we would have gotten a major label deal whether Gene was associated with the record or not. But having him on our side certainly doesn't hurt."

"We had a lot going for us," Ron said. "But Yngwie decided to leave Steeler and join Alcatraz just when



Keel (Ron Keel, center): "I'm very happy with this band, and that's all that matters."

things were beginning to heat up. That set us back a little. That's when I decided to stop the group and work on some new projects. This band is the result of that."

One period of his life that Keel tends to gloss over rather quickly is his brief stint with Black Sabbath. Following the departure of Ian Gillan, Sabbath's Tony Iommi and Geezer Butler spent a great deal of time in Los Angeles perusing the local talent in the hopes of finding a new frontman. One of their first choices was Ron, who somehow managed to alienate the two reserved British musicians almost immediately with his fast-talking, fast-living West Coast ideals.

"There really isn't much to say about that," Keel said. "There was some talk about me joining the band. Evidently word leaked out and they

thought I had leaked it. That didn't please Tony and Geezer too much. They're a bit paranoid to begin with. But that's the past. I'm very happy with this band, and that's all that matters."

Keel, which also features guitarists Bryan Jay and Marc Ferrari, bassist Kenny Chaisson and drummer Bobby Marks, indeed seems to have the ingredients to make it big on the rock and roll scene. Mixing hard-driving pop melodies with metallic passion, the band has created a sound that Ron likes to call "radio metal."

"It's a sound that people can hear and get into," he said. "We're not trying to blow everyone away with our volume. Sure, we're loud, but we're tuneful as well. We don't think it's a crime to write a song that has a melody and a hook to it." □



Helix know it's a *Long Way To Heaven*.

never  
say  
die

## Canadian Quintet Let It Rip On **Long Way To Heaven**.

by **Andy Secher**

"I've never liked it when people categorize us," Helix's blond vocalist Brian Vollmer said with a gap-toothed smile. "I've heard people

call us everything from a blues band to a heavy metal group. As far as I'm concerned the only category we can fall under is rock and roll. We are a rock and roll band, and we're proud of it. After that, any sort of classification is worthless. Helix is the band that doesn't fit into the standard mold."

True to Vollmer's words, Helix has emerged as one of the most enigmatic groups currently residing on the hard rock scene. The band's tight, melodic, yet extremely volatile sound has placed them in a musical netherworld that exemplifies neither the black leather nor the satin pants school of metal madness. As shown on their last album, **Walkin' The Razor's Edge**, and their latest LP, **Long Way To Heaven**, Vollmer, guitarists Paul Hackman and Brent Doerner, bassist Daryl Gray and drummer Greg Hinz have strived to create a sound and style all their own. And while the band may not be the most original group on the face of the planet, Vollmer swears that one day Helix's music will be as instantly recognizable as anyone's.

"If I had to compare us to any group out there today, maybe it would be Van Halen," he said. "I'm not comparing us musically as much as I'm saying that our attitudes are the same. We want to be different. We want people to hear our music and know who it is right away. That's why we'll never dress in all the leather and play the same three chord riffs that so many bands seem to get off on. Helix have never been 'joiners.' We have no interest in jumping on the so-called heavy metal bandwagon. We want to become recognized not for doing something outrageous on stage, but for writing the best songs around, and putting on the best show we can."

While such songs as the anthemic *Rock You* have done much for establishing Helix as a group with a distinctive sound and approach, the band has yet to fully cash in on their quest for individuality. Hailing from Canada, rather than the L.A. or London metal factories, the group has slowly, but surely, built their career. It hasn't always been easy. In fact, the band's first two LPs, released only on a small Canadian label, were so hard to find that the band ended up selling them from the stage after each of their concerts. This slow and steady rise to fame has deprived Helix of the sudden impact achieved by the likes of Ratt and Motley Crue.

"It does bother me that we're taken for granted by a lot of people," Hackman explained. "We're not the hot new kid on the block like some of the West Coast bands have been, and that's hurt us as far as recognition goes. We don't have the flashy image or the guitars that squirt blood, but we've been able to build a very strong foundation for our career. We've crisscrossed North America dozens of times now, and while we may be fairly new to most people, that kind of experience is hard to beat."

"We have certain hurdles to overcome," Vollmer added. "We know that there's a lot of great music around right now, and you have to be very special to pick up on you. But I'd be very surprised if Helix isn't a headlining band after fans get into this album. I don't want to sound pompous when I say that, but I honestly believe that when people get tired of looking at all the leather and studs, they'll look for a rock and roll band that has good songs, and Helix will be there waiting for them. I'm not saying we're going to be the next big thing, but anyone who gives us a chance won't be disappointed." □



Stone Fury: Rock's first German/American partnership.



## mind over matter

**German-American Partnership Yields Big Dividends.**

by Jodi Summers Dorland

"We are just beginning now," declared Stone Fury's Lenny Wolf as he cocked his head — allowing his crown of blond hair to catch the sunlight streaming through the window. "The first single, *Break Down The Wall*, was just to get our name out there. But, the album is beginning now; at least our record company just told us that."

Oh, the awkward situations a young band can find themselves in. Granted, an occasional group, such as Ratt, take off immediately, but most freshly signed groups need time to devise a game plan and wait for the commercial buzz to start. And, for German-born vocalist Wolf and U.S. natives Bruce Gowdy (guitars) and Rick Wilson (bass), the plan of attack has been designed by the band's management and their record company.

"If the people you work with don't care about you, then you really have a bad situation," observed Wolf, whose singing voice has been compared to Robert Plant's. "In our case we have a friendship with the label. It really helps, especially when you're trying to break through. You need people who believe very much in what

you're doing and are willing to support you with the right amount of money. Sometimes it takes a long time and a lot of money to make things happen."

Things have been happening for Stone Fury, but they're not happening overnight. Their first LP, *Burns Like A Star*, is a collection of 9 mildly metallic tunes — featuring some nice guitar work, courtesy of Gowdy. The unquestioned star of the show, however, is Wolf's harsh, yet appealing vocal style.

"Lenny's what I've been looking for," explained Gowdy. "I've played with musicians where the chemistry is right, but it's never been that way with a singer before. I have a strong belief in how a guy should sing. I've worked with some really smooth singers, and I always want to say, 'Can you eat some glass?' I like that rough, bluesy sound."

The saga of Stone Fury began in January, 1984, when a demo tape made by Wolf's Hamburg, Germany-based band, Funhouse, made its way to America. It got picked up by Marty Wolff (who is now Stone Fury's manager). He was instantly attracted to Lenny's vocal abilities and asked him to come to the U.S. to record a demo tape with Gowdy.

"When I came over, I didn't speak any English," recalled Lenny. "So Bruce and I

communicated with our hands and feet and a lot of 'Ya. Ya.' Actually, the only language we spoke was music."

After the duo wrote and recorded two songs, *Life Is Too Lonely* and *Tease*, Lenny flew back to Germany with little more than a West Coast tan — he assumed that was the end of his American singing career. But within three weeks he received a return plane ticket — he and Gowdy had been signed to MCA Records on the basis of their demo. Stone Fury was born.

Today, the future of Stone Fury lies not just in the abilities of the musicians involved, but also in the hands of the record label.

"When we will record our next LP is totally open right now," stated Lenny. "It really depends on our next single. If it is a big smash we will go on tour for nine months. If the single doesn't do shit, then we will put out another single or cut the next album. We can't say right now, it's up to the record company."

"Our game plan is for the single to go over so we can go on the road," elaborated Bruce. "If not, we're planning to have at least 20 songs ready for our second album. We're prepared any which way it happens. You've got to be smart about it. If you're just drinking and not worrying about it, your career can go down in two seconds. We want our career to really work for us." □



# Billy Idol

## punk or metal?

Leather King Straddles The Line Between Musical Styles.

by Rick Evans

Standing onstage decked out in black leather and chains, Billy Idol would seem to be the quintessential heavy metal hero. With guitarist Steve Stevens throwing out a potpourri of hard-driving riffs, and the rest of his band cranking out licks that possess more bite than a great white shark, it's hard to understand the growing controversy that surrounds Idol and his music. Is this blond rocker a true-blue metal merchant, is he nothing more than a punk masquerading in metal clothing? We figured there was only one way to answer the question — ask Billy Idol, himself.

**Hit Parader:** Billy, how would you classify your music?

**Billy Idol:** It's rock and roll. What else would you call it?

**HP:** But do you consider yourself a new wave performer or a heavy metal practitioner?

**BI:** I consider myself a musician. If people want to put tags on the music I play, that's their business. But I really don't want any part of it. When I look out at the audience, I see people dressed in leather and I see them happy. That's all that matters.

**HP:** Do you deny that you started out in a "punk" band, Generation X?

**BI:** Why do I feel like you're trying to trap me into saying something I don't want to say? I don't like that. Everyone who knows my music knows I was in Generation X, so what do you want me to do, deny it? That would be totally stupid. I'm pleased with my past associations, and I'm not about to start lying about them.

**HP:** It's been said that you project the attitude of a star. Did you have that even before you became as successful as you are today?

**BI:** Success is an attitude. There are people accomplishing great things who don't believe in themselves, and there are others who are doing nothing who have a positive attitude. I was always confident about my ability.

**HP:** How surprised were you by the success of your last album?

**BI:** I don't know if you could say I was surprised. I was pleased.

**HP:** What about the next one? Will you try new things or are you going to stick to the



Billy Idol with guitarist Steve Stevens: "I play rock and roll. What else would you call it?"

style that brought you success?

**BI:** What style is that? I've had everything from ballads to pure rockers on my albums just so I wouldn't limit my style. I don't think I have to change my style, because it includes virtually all types of rock already.

**HP:** How important do you feel video was in breaking you as a major star?

**BI:** I enjoy making videos, and I've been able to work with some very creative and talented people who've helped me present the type of image I want. I do feel that video has helped me a great deal, but it's helped a lot of bands. It's one of the keys to the music

industry these days. Without video helping to introduce a lot of new performers, the face of rock today would be very different.

**HP:** What is your opinion of today's rock scene?

**BI:** There's a lot of good music around. I enjoy going to shows and checking out what's going on.

**HP:** Are there any bands you don't particularly like?

**BI:** No, I like everybody. I don't need any enemies among musicians. I seem to already have enough within the press.□



# AC/DC

Kings Of Riff Rock Overcome Internal Problems.



Brian Johnson: "Why should we play around with something that works so well?"

by Andy Secher

AC/DC's diminutive guitar demon Angus Young sat passively staring at the sea from the veranda of his hotel room. The sound of the ocean crashing on the rocks below seemed to temporarily calm the hyperactive axe slinger, but before too long, Angus' bodily chemistry forced him to jump out of his chair and dash across the room for no apparent reason. After a few minutes of frenzied motion, Angus calmly sat back down in his chair with a smile on his face — another of Angus' outbursts had come to an end.

"I've always been a very active

person," he said in an attempt to explain his bizarre behavior. "I've been able to save most of my energy for the stage, but sometimes I have trouble sitting in one place for very long. I guess it's just part of my nature. I think I've always been that way. I'm something of a sugar fiend, and that's supposed to give you a lot of energy, so maybe that's the problem."

Few artists in contemporary music make better use of their energy, than the one and only Angus. In concert, with his cherry red Gibson SG strapped across his shoulder, Angus is a blur of pure rock and roll excitement. It's been reported that the prancing, dancing, high-stepping guitarist covers in excess of 10 miles as he dashes

back and forth during every AC/DC performance. That fact amazes Angus as much as anyone.

"I never think about what I'm doing on stage," he said with a smile. "I get so involved with the music that by the time we're halfway through the first number, it's like I'm on automatic pilot. Someone else is steering me — I'm just along for the ride. I become possessed when I'm on stage. It's not something I consciously try to do. It just seems that when I put on my schoolboy suit, a change comes over me."

"Angus is amazing to watch on stage," adds vocalist Brian Johnson. "When I first joined the band I was totally awed by the energy he puts into every show. I was always worried he was going to collapse and we'd have to cancel the gig. Now I never have that fear. Not only doesn't he collapse, he never seems to get tired. A few

minutes after the show he's ready to go out and have a good time. If I worked half as hard as he does during concerts I'd probably be dead let alone ready to go out to a club."

While Angus' boundless energy has always been a hallmark of AC/DC's live performance, the band's studio sound has become increasingly more dependent on Johnson's vocal contributions. Undeniably, Angus' booming guitar riffs, and the steamroller rhythms provided by Malcolm Young, Cliff Williams and Simon Wright, remain at the heart of the band's sound, but Johnson's gruff, gritty vocal manner has become an ever-more important aspect of the band's albums.

"I really don't consider myself that much of a singer," the self-effacing Johnson said with a laugh. "I never practice, and I don't even warm up before a show. I know that



information will probably horrify a lot of other singers, but that's just the way I am. With a voice like mine — which sounds like sandpaper — I always figured too much work might smooth out too many of the rough edges. We wouldn't want that, would we?"

All of the band's musical dynamite — including Johnson's gruff vocal attack — can be heard on AC/DC's latest vinyl opus, an album that once again confirms their position as the kings of riffraff rock. While the band's detractors note that AC/DC has made virtually no evolutionary progress since their earliest musical efforts, the band points to that fact with pride.

"We're a rock and roll band," Angus explains. "I don't want to see us experimenting with synthesizers and dance rhythms. That would make me sick. I'm quite pleased by the fact that we can play a song like *Whole Lotta Rosie* or *Let There Be Rock* alongside some of the new things, and people who didn't know, couldn't tell which are the new songs and which are the old ones. That's a quality not too many bands have. Most go through periods in their career where they change and bring in new elements. That's something you'll never see AC/DC do."

"Why should we play around with something that works so well?" Johnson quickly added. "To change anything about AC/DC's style would be a crime. The major claim to fame for so many bands running around is the fact that they wear lots of leather. Rock and roll needs bands that place the music before anything else. That's what AC/DC does."

Still, while no one can deny Johnson's claim concerning AC/DC's musical priorities, one must question if AC/DC's blood and guts sound hasn't been usurped by the flashier and more polished style of bands like Motley Crue and Ratt. It often seems that AC/DC's lack of forward progress has allowed many of their hard rock competitors to catch and surpass them in terms of sheer creativity.

"I don't bother listening to what other bands do," Angus said. "The only time I ever even get new records is when I can rip them off when we do in-store appearances. I've never been one for listening to music — I'd much rather play my own. It's like when we did some European festivals late last year with people like Motley Crue. I had never even heard of them before that. I'm not saying that as a put-down of them. It's just that I'm far more involved with AC/DC, than the music scene as a whole."

"There's always going to be room for a band like AC/DC in rock

*"We're not pompous, and we don't take this too seriously."*

Richard Pasley/LGI



AC/DC's Angus Young: "I never think about what I'm doing onstage."

and roll," Johnson added. "That's because AC/DC represents the best aspects of rock and roll. We're not pompous, and we don't take this too seriously. We want to have

a good time, and in the process make sure that our fans are having a good time as well. As long as we can keep doing that, we'll never worry about how many albums

we've sold, or if another band is playing slicker music than we are. All we can be is AC/DC, and as far as I'm concerned, that's good enough." □



# LEGENDS OF ROCK

by Jodi Summers Dorland

"If Motley Crue is this generation's Kiss, then we are this generation's Alice Cooper," once declared W.A.S.P.'s main demon, Blackie Lawless.

If you thought outlandish bands like W.A.S.P., Motley Crue and Twisted Sister were originals, think again. They, and numerous other metal maniacs — including the inimitable Ozzy Osbourne — were inspired by none other than Alice Cooper.

Back in the early '70s, when bands frequently went on stage and just played music — they didn't think about stage sets, lighting or choreography the way they do now — Alice Cooper was an act that was totally extraordinary. Cooper (born Vincent Furnier) brought theatrics into rock and roll. During concerts he would simulate executions, chop up baby dolls, climb on huge spider webs while wearing makeup, ripped clothing and holding aloft a live boa constrictor. Some people thought the man was a genius, others dubbed him as "sick."

"If you're in the middle, you might as well not be there," cited Cooper. "When we first started out in 1968 we could 'clean out a place of 6,000 people in the space of four songs — so that there were maybe 10 people left. We realized that all you had to do was take that negative energy and turn it around — then you realize the power you have."

Cooper was able to turn that energy around in the first half of the '70s. He became one of the big names in rock — along with other flamboyant personalities such as Elton John and David Bowie. At that point in time, outrage was rock's stock in trade, but Alice visually and musically beat them all. His albums of the period: **Killer**, **School's Out** (that disc came surrounded by a pair of girl's underwear) and **Billion Dollar Babies**, were metallic, yet tuneful explorations into the slightly twisted side of life. And if you liked things slightly bent, you had only one musical choice — Alice Cooper.

"I looked for a place that needed to be filled," explained Cooper. "There's always been a need for someone like me with my sense of humor and my ability to handle the stage. I've never heard anybody compare me to anybody."

But the Alice Cooper phenomenon did not last long. His music had never been his strongest point (in the late '60s his group was dubbed the worst



Alice Cooper: He plans on recording a comeback album in the near future.

band on the L.A. circuit) and his theatrical novelty soon began to wear thin. To add to this dilemma, Cooper got hooked on the rock and roll lifestyle; his diet often consisted of nothing more than junk food and beer. He muddled on for a few years in this state — achieving some Top 40 success with ballads like *Only Women Bleed*, but he received little artistic recognition. His drinking worsened. By 1978, Cooper had gotten totally lost and committed himself to a psychiatric hospital for treatment of alcoholism.

"Drinking started out being my attempt to be just one of the guys, drinking, drinking, drinking. I didn't realize that the fun part of it had suddenly become the gasoline to make it work. If you can drink and have fun, then you're not an alcoholic. But if you have to drink to have fun, then you've

lost it. That's what happened to me."

Since his rehabilitation, Cooper has made attempts at recapturing his stardom. Unfortunately, there were others in his path who were younger, more talented and better marketed. They had learned from Alice and expanded on his bizarre approach. But, Cooper had become a personality, and he made the most of this quality by playing Las Vegas lounges and making guest appearances on the TV game show **Hollywood Squares**.

It is rumored that Alice Cooper will again be trying to make a comeback in the near future. Shock rock has returned to popularity via bands such as W.A.S.P. and Twisted Sister, so it may again be Cooper's time. Alice Cooper, the godfather of macabre metal, may just return to show this generation a trick or two. □



# Def Leppard

## tragedy to triumph

Eddie Malluk/Starfile



Joe Elliott: "We're very determined to be as successful as we can."

by Winston Cummings

Maturity can come in many ways in the world of rock and roll. Sometimes it comes when a hot artist suddenly finds his records are no longer selling. On other occasions it arrives as the result of a band simply surviving years atop the rock and roll treadmill. Occasionally, however growth is achieved through a harder process — an accident or tragedy that makes a group realize how fragile life at the top can be. Such is the case with Def Leppard, the crown princes of hard rock, who suddenly discovered how precarious their hold on the heavy metal crown was following a senseless accident which saw drummer Rick Allen losing his left arm.

For the fun-loving Leps, Allen's mishaps served as a cold slap in the face, a stab of reality that this British quintet didn't need in light of their continuing recording problems. Luckily for the band, all of Allen's drum tracks had been completed before his New Year's Day car crash. Still, forcing themselves to finish recording the LP while Allen lay in the hospital proved to be far from an easy task.

"Obviously it was hard for them to get in the frame of mind to go back and finish up the record," a band confidant said. "But they're professionals, and they knew what had to be done. I think the fact that Rick was recovering helped them get the job done. There was a great sense of relief after the sadness had passed. They realized that the situation could have been worse than it was."

Despite the gravity of Allen's situation, it appears that Leppard will not only be able to finish the album on time, but also begin their world tour without a major hitch. Currently the band is exploring a number of possibilities which would allow Allen to not only join them on the tour trail, but play his drum kit at every show. The group has approached Ludwig Drums about building a special electronic kit for Allen which would allow him to play with the aid of tape loops and synthesized drums.

"It's possible to build a kit like that," a Ludwig technician stated. "The advancement in electronic drum kits allows virtually anyone to play drums effectively. It's something like the synthesizer revolution of the early '70s, when people who couldn't even play the piano were



suddenly becoming synthesizer virtuosos. Obviously, if you know how to play drums you'd be a better electronic player than if you didn't."

Another possibility that the band is currently considering is having two drummers on tour — Allen on one kit and an additional skin beater on another. Of course, the dual drummer attack has been utilized effectively by a wide variety of groups over the years (Genesis and the Allman Brothers spring to mind), but it would be a revolutionary move for a heavy metal band.

"We've never been particularly enamored with tradition," Lep guitarist Steve Clark said a

short while back. "We never let anyone tell us that we can do certain things and we can't do others. As far as we're concerned that's ridiculous. We've all had our influences over the years, but we've never depended on what we've picked up to guide us. We have always strived to be a unique and special band, and that's what I feel we are. We'll do anything if we feel it will help us be a better band."

While the band's continued dedication to their injured drummer is admirable, one must also question if bringing Allen on tour wouldn't turn their shows into something of a curiosity —

the last thing the Leps, the fans or Allen would want. The group's record company is painfully aware of the rather precarious situation the bandmembers find themselves in, but they prefer to ignore possible problems in favor of highlighting the familial spirit that makes Def Leppard so special.

"You've got to remember that those guys are all very young and they've practically grown up together," said a representative from PolyGram Records. "They're like five brothers, and you wouldn't expect them to cast aside Rick very easily."



Def Leppard have overlooked tragedy and are forging forward.

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*"We've all had our influences over the years, but we've never depended on what we've picked up to guide us. We have always strived to be a unique and special band, and that's what I feel we are."*





Rick Allen will play a specially designed drum kit for Def Leppard's next tour.

Still, Leppard has shown a cold side in the past, having thrown founding member Pete Willis out of the group in the midst of the recording sessions for *Pyromania*. Of course, the situation surrounding Willis' departure can not be compared to the tragic circumstances of Allen's accident. As vocalist Joe Elliott explained at the time, "Pete was hurting himself and damaging the band. He was being unreliable, and that's the one thing we won't put up with in this group."

"We're very determined to be as successful as

we can," he added. "We care about each other, but we're not going to let very much stand in our way. The situation with Pete was a prime example. We would have been forced to slow down and change our focus if we wanted to work with him. We didn't think it was the right thing to do at the time."

The attention focused on Leppard due to Allen's accident proved to have a perversely beneficial effect. It lets fans across the globe know that this group, which had been absent from the rock scene for more than a year, was, in

fact, hard at work. Now, with their new album ready to re-establish Def Leppard as one of hard rock's premier attractions, it seems that the difficulties of the last few months can finally be put behind them and the prosperity and happiness of the future enjoyed.

"We've gone through a lot to get where we are today," Clark said. "We feel we can handle almost anything as long as the fans stay behind us and give us the support they have over the last few years." □



# GIUFFRIA

## where angels dare

Former Angel Gregg Giuffria Fronts New Metal Quintet.

by Andy Secher



Giuffria (left to right): Chuck Wright, Craig Goldy, Gregg Giuffria, David Glen Easley and Alan Krigger.

Back in the mid 1970s, there was a band called Angel that raised the heights of rock absurdity to levels never before imagined. Sporting glittering white costumes, six-inch platform heels and hair down to their waists, the West Coast quintet came to symbolize the comic book image of hard-rock bands shared by rock pundits of the era. Well, Angel may be gone but, as far as the band's keyboardist Gregg Giuffria is concerned, they're far from forgotten.

"Angel was just a band years ahead of its time," said the man whose current band, Giuffria, is enjoying much of the same success that Angel had some 10 years ago. "If you look at what a lot of today's top bands are doing — the elaborate staging, the clothes, the hair — it's obvious that Angel

would have fit right in. We were pioneers of theater rock with Kiss and Alice Cooper. In fact, I was playing golf with Alice the other day and we were discussing the impact our bands had on the groups of today.

"My current band was going to be called Angel," Gregg added. "I was going to find four new, young talents and make an album called *Buy Or Die*. The four original members of Angel said, 'Great, go for it.' But, just before we signed some contracts, I got bills from the guys requiring \$50,000 each for the use of the Angel name. I said, 'The hell with that.' That's when my vocalist David Easley said, 'Hey Gregg, let's use your name.'"

From that seed grew the band Giuffria, a hard-rocking quintet whose debut album has already spawned a chart-topping hit with the

pop rocker *Call To The Heart*. While Gregg refuses to acknowledge that his new aggregation is better than Angel, he does feel that Giuffria has more artistic substance than its satin-clothed predecessor.

"There's a lot more depth to this band," Gregg explained. "I'm not saying that's better or worse, because I still love some of the things that Angel did. But we're a little more concerned with the music and a little less involved with the image. We just go out there dressed nicely and play our set. We're not wearing costumes by any means. There are a lot of bands out there who are far more fashion conscious than we are. We're still trying to project a bigger-than-life attitude, but that's what rock 'n' roll is all about. There's nothing wrong with that."

One of the keys to Giuffria's success, according to Gregg is the band's delicate balance between keyboards and guitar. While keyboards have become a virtual non-entity on the current West Coast metal scene, Gregg has been careful to give his guitarist, Craig Goldy, plenty of room to strut his stuff between Giuffria's lush keyboard fills.

"Everybody has two guitar lineups these days," Gregg said. "They don't seem to realize that, with modern technology, keyboards can give you a greater range of sound than a guitar. I'm not trying to downplay the guitar by any means, but I want people to realize that keyboards are a rock 'n' roll instrument too. There have always been great rock 'n' roll bands like Emerson, Lake and Palmer and Deep Purple that managed to use keyboards in a rock context, and that's what we're trying to do as well."

Ironically, in light of Gregg's professed admiration for bands that use both keyboards and guitars in their rock attack, Giuffria has landed the plum assignment of opening for Deep Purple on its tour of North America. The prospect of playing in front of 20,000 people each night for three months has road warrior Gregg salivating.

"Angel used to play 250 shows a year," he said. "Once you do that for a while it gets in your blood. I haven't done that for a couple of years and I really miss it. Touring with Purple has been great. I've known Ritchie Blackmore for a couple of years, and we've all gotten along fine. It's a great opportunity for us, and we've made the most of it. After all, I think we can rock with anybody." □



# 1 ICON

## The Rock Patrol

Arizona Rockers Beat The Heat On Second LP.

by Andy Secher

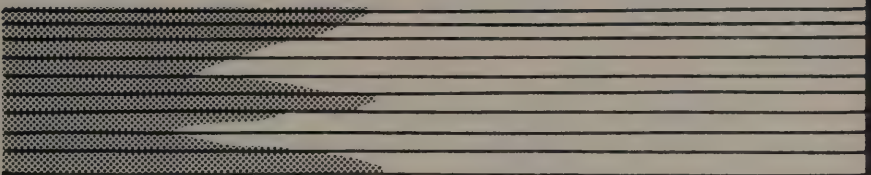
Phoenix, Arizona isn't exactly the perfect place to start a heavy metal band. When it gets to be 100 degrees in the shade, as it often does, it's just too damn hot to look good in leather. It's a problem that Icon's Dan Wexler is painfully aware of. "This place is the armpit of the nation," he said with a laugh. "It's a steambath all the time. If you get too far away from an air conditioner or a swimming pool you might as well give it up. Did you ever try to play an electric guitar in a swimming pool? It can be a very electrifying experience."

Despite the environmental problems encountered by Wexler and bandmates Pat Dixon, Stephen Clifford, John Aquilino and Tracy Wallach, they've managed to make Icon one of the most exciting young hard rock bands currently grunting and groaning on the rock market. With their second LP further establishing them as a band to watch on the metal scene, Icon feel that this is going to be an important year in the band's history.

"We got our foot in the door last year," Wexler said. "Our first album didn't take the world by storm, but it got us out there, and gave a lot of people a chance to hear what we can do. We think we've got a lot to offer; we play good, we look good and we write good songs. You can find bands that have one or two of those qualities, but to find a group that has all three isn't easy."

"We're very confident that we can break open this time," he added. "We know there are a lot of bands out there that are playing hard rock music, but that doesn't scare us. We're talented enough to outlast the 'trendy' aspects of heavy metal. All we need is a break, and we intend on making our own breaks. These days it takes a hit single or a hot video for a band to get the recognition needed to become a success — we have the goods to cash in both ways. I don't mean to sound arrogant; I'm just stating the facts."

For a band that obviously doesn't lack in confidence, Icon's path to the top has been a long and often confusing one. Originally discovered by metal impresario Mike Varney, who called them "one of the most natural bands I've ever seen," Icon began life under the moniker of the School Boys. Due to possible confusion with Girlschool, and because, as Wexler admitted "that's a really stupid name," the metalmen next changed their name to Martial Arts. It was under that name that they were signed by Capitol records who recom-



Karen Filter



Icon: "We're talented enough to outlast the 'trendy' aspects of heavy metal."

mended that they change their title once again.

"We were a little pissed off by then," Wexler said. "You grow kind of attached to a name — you know, you have it embroidered into your underwear — but everyone kept changing ours every few months. When the label told us to switch it again, we just threw up our hands and said, 'Let's find something really pretentious, something no one else will ever think of using.' When we came up with Icon we really liked it. It's rather tongue-in-cheek because the last thing we view ourselves as are 'rock gods'. We're just five regular guys who love to play rock and roll."

As shown on their latest offering, Icon seem well on their way towards proving their rock and roll credentials. Each of their new numbers

display a pop/metal craftsmanship which effectively serves to separate Icon from the hard rock hordes. Being able to mature at their own speed away from the metal meatgrinder of a place like Los Angeles has given Icon an attitude as distinctive as their music.

"A lot of bands have to fight like crazy just to get a chance to play in a place like L.A.," Wexler explained. "In Phoenix we could have probably had a lifetime contract at a number of places. Let's face it, there really isn't that much competition out there. We feel we're ready to take on anybody, though. We're looking forward to getting on the road and showing fans everywhere what we're capable of doing. It's a big challenge, but I know we're up to it." □



by Rick Evans

# Scorpions divide and conquer

## Schenker, Meine And Co. Plot Next Career Moves.

Back in the mid-1960s soul singer James Brown was affectionately dubbed, "The hardest working man in show business." Well, one would not be stretching the point too far if they were to call the Scorpions, "The hardest working band in Heavy Metal." Does this German quintet ever take a day off? It seems not. The moment they finished their 10-month world tour in support of their multiplatinum LP *Love At First Sting*, they went into a secret recording studio to mix tracks for their new live album. As soon as that task was completed, the band sojourned to guitarist Rudy Schenker's new home recording facility to begin preproduction on their next studio disc. Of course, as soon as that project is completed, the group will be hitting the road once again for what vocalist Klaus Meine calls, "The longest tour in our history."

"We enjoy what we do, so why should we take a great deal of time off?" Schenker asked. "Playing music isn't work to us. I can't think of any aspect of rock and roll we don't totally enjoy. We love writing, recording and touring. About the only thing I've found less than thrilling was listening to so many versions of the same song for our live album. That was a little boring, but still fun. If we take time off, we find that we sit around the house, do the laundry and mow the lawn. Honestly, what would you rather do, play guitar on stage in front of thousands of fans or wash the laundry?"

Schenker reports that work on the band's new studio LP is "moving along at a typical pace" with scratch tracks for five tunes already completed, and work on 10 others underway. This abundance of material stems from the fact that virtually all of the Scorpions' members write songs and submit them for possible inclusion on an album. Drummer Herman Rarebell explains the band's creative process.

"Usually Klaus and Rudy work together," he said. "They have a natural affinity for one another since they've been working together for so long. The rest of us tend to work on our own. I write a great deal of material, and when I have some songs that fit the Scorpions' mold, I give them to the band. I tend to write in a blusier direction than Klaus and Rudy do, and some of my songs really aren't right for Klaus' voice. That's why I wouldn't mind singing one or two tracks on the next album. If I can't do that, I'll just save the songs the band doesn't want for my next solo record."

Rarebell's first solo project, *Herman Ze German*, which features a vast array of guest artists including vocalists Don Dokken and Steve Marriott, represents the first attempt by any Scorpions' member to go the solo route. Rather than indicating any dissatisfaction with the band's direction, however, Rarebell insists



Klaus Meine: "Soon we'll be ready to begin our longest tour in history."





Chris Walter/Photofeatures

The Scorpions in their natural environment.

that his solo venture is designed only to show another facet of his musical skills.

"Every time anyone hears that a musician in a well-known band is doing a solo record they immediately start saying, 'Uh oh, that band's got problems.' It's not true at all. The Scorpions are always number one with me. The band is my baby. My solo record was just my chance to get together with some friends and have some fun. I want to keep doing those records, but we'll have to wait and see. I don't even know how the rest of the band feels about it."

The rest of the Scorp — Meine, Schenker, guitarist Matthias Jabs and bassist Francis Buchholz — are far too busy at the moment to even give Herman's new venture a second thought. While Rudy dismissed the album with a quick, "I always wish Herman the best of luck with whatever he does," it seems that the group has little worry about internal dissension or a slightly egotistical drummer trying his own thing.

"The solo project Herman did didn't interfere with the Scorpions in any way," Meine explained. "He did most of the work on that record a few years ago, so just because it's coming out now doesn't mean he's been spending a great deal of time with it. He didn't miss any rehearsals and he surely didn't miss any concerts, so why should we care what he does with his spare time? I can understand some of Herman's frustration.

After all, he's a very talented and creative man, and in the Scorpions, Rudolf and I tend to dominate most of the writing on the albums."

While the band has no intention of releasing their next studio album before November, they want to get recording out of the way as quickly as possible so they can turn their attentions to planning their next concert spectacular. Last year's *Love At First Sting* tour grossed an estimated \$10 million for the band, and to compete successfully in today's hard rock market, the Scorpions know each tour must be bigger and better than its predecessor.

"We always want to top ourselves," Meine said. "We spend a great deal of time with our lighting men and technicians working out new stage designs and concert tricks. We were very pleased with the last tour and we did very little to change it from the time we first went on the road. That was because we had worked out virtually all of the details before we left home."

Some things the band cannot plan for before they hit the road are the variety of experiences they have while touring the highways and byways of the world. Always a band that enjoys a good time, Rarebell was glad to report one of the "more printable" highlights from the group's last road sojourn.

"We were playing in Spain — I think it was Madrid," he said with a smile. "For some

reason it's very hard to find women in Spain. Some countries you can't even leave your hotel room because of all the girls who are roaming through the hotel trying to find you. In Spain, you really have to go out looking. Well, after a few hours of walking all over town with one of our road crew, we finally found two señoritas who, shall we say, were quite receptive to our advances. I took my new-found friend back to my hotel room, and when I opened the door I was shocked to see that all the furniture — the bed, the dresser, everything — had been taken out. The room was totally empty.

"Immediately I pounded on Rudy's door," he added. "He's the only one who would pull a trick like that. After I had pounded on the door for a few minutes, he opened it up with this very innocent look on his face and said, 'Hello Herman, what's new?' By this time I was getting quite mad. After all, I had worked very hard to get this girl back to my hotel room, and to find that the bed had been removed was very annoying. Finally I heard the rest of the band laughing, and when Rudy fully opened his door I saw the furniture there. They helped me put it back, and everything worked out fine, but that's the kind of thing you have to put up with all the time with the Scorpions. We love playing jokes on one another. We're just five wild and crazy guys." □



# out to lunch

by Jodi Summers Dorland

The name *Out To Lunch* was given to **Hit Parader** by the members of Krokus. Vocalist Marc Storace and guitarist Fernando Von Arb were doing promotional commercials for **Hit Parader's Heavy Metal Heroes** TV show, something every artist does at the end of one of our on-camera interviews. Well, Marc and Fernando ran through the commercials just beautifully and then concluded everything by going, "We're Krokus and we're out to lunch."

Anyway, that was last summer, just before Storace, Von Arb, guitarist Mark Kohler, drummer Jeff Klaven and bassist Andy Tanas began their American tour. When this interview was conducted, it was six months later, and the quintet was just finishing up their road jaunt in support of their most recent release, **The Blitz** — the most successful LP in their history.

**What are you going to do when you finally get off the road?**

**Marc Storace:** Relax and regain my sanity.

**Mark Kohler:** I'm just going to try and stay away from the rock scene as much as possible. I need to get some distance from it and get influenced by different stuff in order to clear my brain.

**Fernando Von Arb:** I'm going back to studying the martial arts. It is my most relaxed state. I'm a very hyper person and I can think more clearly when I

get my ass kicked really badly by the teacher. When he forces you to drop, give him 50 push-ups and lick the floor, you hate it. But after that you feel very powerful — that's the good thing about relaxing. The other thing is that I can just stare at the mountains of Switzerland and think. Everybody has a different way of relaxing.

**MK:** I prefer to sleep.

**Andy Tanas:** I sleep for the first couple of days. Then I call my friends, go out and start seeing bands — having good, old fashioned fun.

**MS:** I'm going to visit friends that I haven't seen for a while and I'll visit old places that I've lived. It will be fun to retrace my steps. I will also do some horseback riding, swimming and walking through the woods. I'm just going to hang out...

**MK:** ...and get back to living again. I can't wait to have some of mother's home cooking. I'm going to walk into my parent's place and eat as much as I can for the next couple of months.

**MS:** Yeah, I'll eat better, too. When we're on the road we can't always go to the restaurant of our choice. We have to go with what's available — whatever's open at the time. Occa-

sionally, we end up eating junk food for a couple of days and then you mud wrestle for a week.

**FVA:** That means you have the shits for a week. It's our term, made up by Korky Kohler.

**Do you cook for yourself when you're not on the road?**

**MK:** I do some cooking if I have the time. I enjoy it.

**FVA:** I cook, but I don't eat what I cook. No, forget it, I go out.

**MS:** I make great spaghetti — about six different types. I learned how to cook when I had no money. It was much cheaper to cook your own food than to eat in a restaurant. I ate a lot of pasta back then...

**MK:** ...always pasta...

**MS:** ...and bread. The bread is so good in Europe.

**FVA:** You can live off bread, cheese and wine.

**AT:** I always found a way to get food. If nothing else, I would con an overweight woman into feeding me. I never got to the point of starving. I'd always find somebody that would take pity on me and feed me. But now I like to cook.

**MS:** It's crazy, but you can meditate while you're cooking.

**AT:** The only thing I don't like about it is the smell of onions on your fingers for days afterward.

**FVA:** And garlic on your breath.

**MS:** Hey, all the food talk has made me hungry. Let's go out to lunch. □

## KROKUS



Krokus stuff their faces before the cameras.



# Van Halen



David Lee Roth

**Dave, Ed And The Boys Tell It All In Their Own Words.**

## words of wisdom

People always seem to have the wrong idea about me when it comes to women. Everyone pictures me as this irresponsible "love 'em and leave 'em" kind of guy who just runs around with every girl he can find. Nothing could be further from the truth. In fact, I'm very responsible when it comes to women and I'm very family oriented. I've personally started four or five families this year alone.

DAVID LEE ROTH

When we were kids, both Alex and I studied classical piano. That was when we were living in





Alex Van Halen: "I've got a reputation for being pretty wild on the road."

Holland. But when we moved here, our father found us another teacher. The guy used to sit next to me with this mean look on his face and hit my hands with a ruler when I made a mistake. That's when I decided I wanted to hit things instead of getting hit. I started a paper route so I could get enough money to buy a drum kit. When I finally got this really neat set, I found that Alex could play them better than me, so I switched to the guitar.

EDWARD VAN HALEN

I was really into jazz when I was younger. In fact, I first met Edward at a jazz class 10 years ago. Jazz opens you up musically. It really helps with your improvisational skills. A lot of the stuff I play during my bass solos has its roots somewhere in jazz—even if those roots are buried pretty deep.

MICHAEL ANTHONY

My guitar means everything to me. It's the way I express myself best. Dave can express himself with words, but I'm better with a guitar. I remember times when old girl friends would say, "You like that guitar better than you like me." I didn't have to say anything. I'd just smile and keep right on playing. Thankfully my wife (actress Valerie Bertinelli) understands me completely. She knows that if she doesn't see me for a night, I'm not off with another woman. I'm down in my studio making music.

EDWARD VAN HALEN

People look at my lifestyle and say, "Dave, you're one lazy dude." I try to explain that I'm not lazy, it's just that I don't feel particularly motivated to accomplish anything. I'm very content with life. I've been able to make life one long party, and I don't think that's anything to feel bad about. It makes me furious

when I see musicians, especially rock musicians, who take what they do too seriously. Who the hell do they think they are?

DAVID LEE ROTH

I've got a reputation for being pretty wild on the road, but I think I've quieted down a lot over the last couple of years. Sure there are still girls hanging out the window at 3 a.m., and there are times when we tear a place up for having the wrong kind of food backstage, but that's pretty normal. Doesn't everybody do that?

ALEX VAN HALEN

We have a lot of original tunes worked up that have never made it on to our albums. They may pop up on the next record, or maybe not. There's a huge file of material that you'll never hear until one of us dies. "He's young, he's hot, he's dead ... I'll write a song about the





"Van Halen stretches across several musical categories and leaves its shadow."

*Van Halen has made it way up to the top  
without compromising musical style or  
personal life views.*



future/A couple about the past/  
And then I think I'll off myself/And  
make the music last." You want a  
formula? There you have it.

DAVID LEE ROTH

All our albums are like kids to me. It would be boring if all your kids looked and acted the same way. When you have kids you take chances; some may be good, some may be bad. Some may be smart, some may be dumb. Most of our albums have been pretty good. I don't ever want to see us become too predictable. The fun of making music is experimenting and trying new ideas.

EDWARD VAN HALEN

On the last couple of tours I've made an effort to tone down some of the more outrageous things I do during my bass solo. On one tour we did a couple of years ago, I really kicked the shit out of a couple of basses, and I promised myself I wouldn't do that again. There was this one Yamaha bass that was just great for jumping on and kicking around. It was built in a way that was almost indestructible. I love a challenge like that. The guys who made it said, "You'll never break it." My goal that tour was to send it back to them, piece by piece.

MICHAEL ANTHONY

I wanted to use keyboards on our albums for a long time, but the rest of the group never wanted to. For instance, I wrote *Jump* two years before we ever considered recording it. I've always used keyboards, particularly pianos, when I've written material. Then I'd reinterpret it on guitar. Now, some of the time I leave it as a keyboard part. Keyboards add a new dimension to our music.

EDWARD VAN HALEN

I think Van Halen stretches across several musical categories and leaves its shadow. You've got heavy metal influences and hard rock, but what would you call something like *Jamie's Cry in'*? Is that heavy metal cha cha? I don't know what to call it and I wrote it! All I know is what I knew when we played bars eight years ago. We make up a song. I get up in the middle and give it a few steps, since I'm the only one in the band who can dance, and then I'll rate it one to 10, dancewise.

DAVID LEE ROTH

People ask me why my drum kit has four bass drums. I always ask them, "Hey, why shouldn't it?"



Edward Van Halen: "My guitar means everything to me. It's the way I express myself best."

That usually shuts them up. I can't stand these technical guys who say, "Well, you shouldn't have more gear than you need." Well, they just don't understand what Van Halen's all about. We've always done everything bigger and louder than anybody else. That's

part of the fun. If we tour with amps 20 feet high, and someone else comes along with amps 25 feet high, you know the next time we go out we'll have them reaching the ceiling. □

ALEX VAN HALEN



# Eric Clapton

Guitar Maestro Returns With **Behind The Sun**

by Winston Cummings

He has been known by many names. To those who recall the halcyon days of the Yardbirds he forever remains "Slowhand," tearing through the chugging chords of *I Ain't Got You*. For others, who look back fondly on his precedent shattering work with the seminal heavy metal band Cream, he is "God," the master of the electric guitar. To most, however, the name Eric Clapton is synonymous with nearly two decades worth of great rock and roll music — no matter if it's been the fiery blues of Derek and the Dominoes or the more laid-back efforts of recent years.

Now, as evidenced on his most recent effort **Behind The Sun**, Clapton has ventured back into the realm of straight-ahead rock and roll. Yes, the lilting melodies and laconic vocal style remains, but underlying the surface placidity is an unmistakable energy and excitement that has been missing from Clapton's recent solo work. Paramount though, is the fact that the master's guitar touch is still in evidence on every cut, serving as a basic primer on six string licks for anyone who cares to listen.

"The guitar is the most expressive instrument there is," Clapton stated a few years back. "You can make it cry or scream depending on your mood and what the music dictates you play. There's never a limit to where you can go with your instrument. Just when you think you've mastered a particular element of style, you discover a new nuance that sends you back to the drawing board. You can never really learn to play the guitar. You can master aspects of it, but as you learn those, you discover so many more."

Ironically, while Clapton's musical style has changed continually over the last 20 years, his audience has stayed loyal. In fact, with such recent LPs as **Another Ticket** and **Money and Cigarettes** attaining platinum status, Clapton today is perhaps at the peak of his commercial appeal. It's a fact that both pleases and astounds him.

"I've never really considered the commercial impact of my recordings," he stated. "I've always been primarily concerned with making music that I enjoy playing. I realize that my style has evolved over the years, but there are certain elements that connect my music. I haven't given up the guitar for a synthesizer," he joked. "That's one element that I feel certain will always remain, no matter what path I may choose to explore in the years ahead."

Of course, Clapton has made other significant contributions to the music scene in recent years. One of these was



Eric Clapton: "Just when you think you've mastered a particular element of style, you discover a new nuance that sends you back to the drawing board."

## still the king

his role as the primary force behind the A.R.M.S. benefit concert in 1983 which were given to aid former Faces bassist Ronnie Lane's battle against multiple sclerosis. While Clapton dismisses his charitable efforts with a sly smile, he knows the benefit of having friends who will stand behind you.

"I remember when Pete (Townshend) got a group of friends together to give me a little help a few years back," he said, referring to the historic Rainbow Concerts of 1973 when such buddies as Townshend, Ronnie Wood and Steve Winwood gathered together to help support Clapton in his effort to kick his debilitating drug problems. "The idea of

helping out someone like Ronnie wasn't a charitable gesture. It was just a bunch of friends getting together to play some music and help out a mate. After all, musicians are really one big family."

With the success of **Behind The Sun** once again asserting his position in the rock world, and a national tour in the offing, Clapton is one man who seems to have battled the demons of success and won. In many ways he is the living embodiment of rock and roll — a man who is both a survivor and a renowned virtuoso. 20 years later, Eric Clapton is still teaching the rock world a few new tricks. □





According to Armored Saint, this is their history: "One day you're a struggling band trying to get some club promoter to give you a shot, the next day you have big record companies throwing a lot of money at you."

Ross Harkin

# Armored Saint

## shine on brightly

by James Curtis

"We're different, that's for sure," Armored Saint's vocalist John Bush said with a quick laugh. "You won't find too many other groups who wear real armor on stage during their show. That gets us noticed. It seems that everyone wears black leather and studs—we always wanted to do something a little out of the ordinary, and I don't think anyone can deny that we have."

With their penchant for shining armor breast plates and hard rocking metal anthems, Armored Saint have quickly established themselves as one of the most unusual, and entertaining bands emerging from the West Coast metal goldmine. On their debut album, **March Of The Saint**, Bush, along with brothers Phil and Gonzo Sandoval, Joey Vera and Dave Pritchard, have chosen to forego the typical metal look and sound in favor of a high energy presentation steeped in fantasy-oriented lyrics and complex instrumental passages.

"We're into fantasy, but in a very positive way," Bush said. "A lot of the bands in the L.A. area have gotten into black metal, with demons in their lyrics.

Armored Saint is into white metal; we're into the good and positive aspects of the form. Originally when the name Armored Saint was proposed to us, we hated it, but then we saw that it was a mixture of strength and virtue, which is exactly what our music is."

While **March Of The Saint** represents the band's first major label release, their recording history actually dates back to last year, when a number of Armored Saint tunes were included on the **Metal Massacre** LP series. Those songs attracted major label attention, and soon the group found themselves in the studio laying down tracks for their debut LP with producer Michael James Jackson of Kiss fame. The speed at which things have transpired for the band have left them reeling.

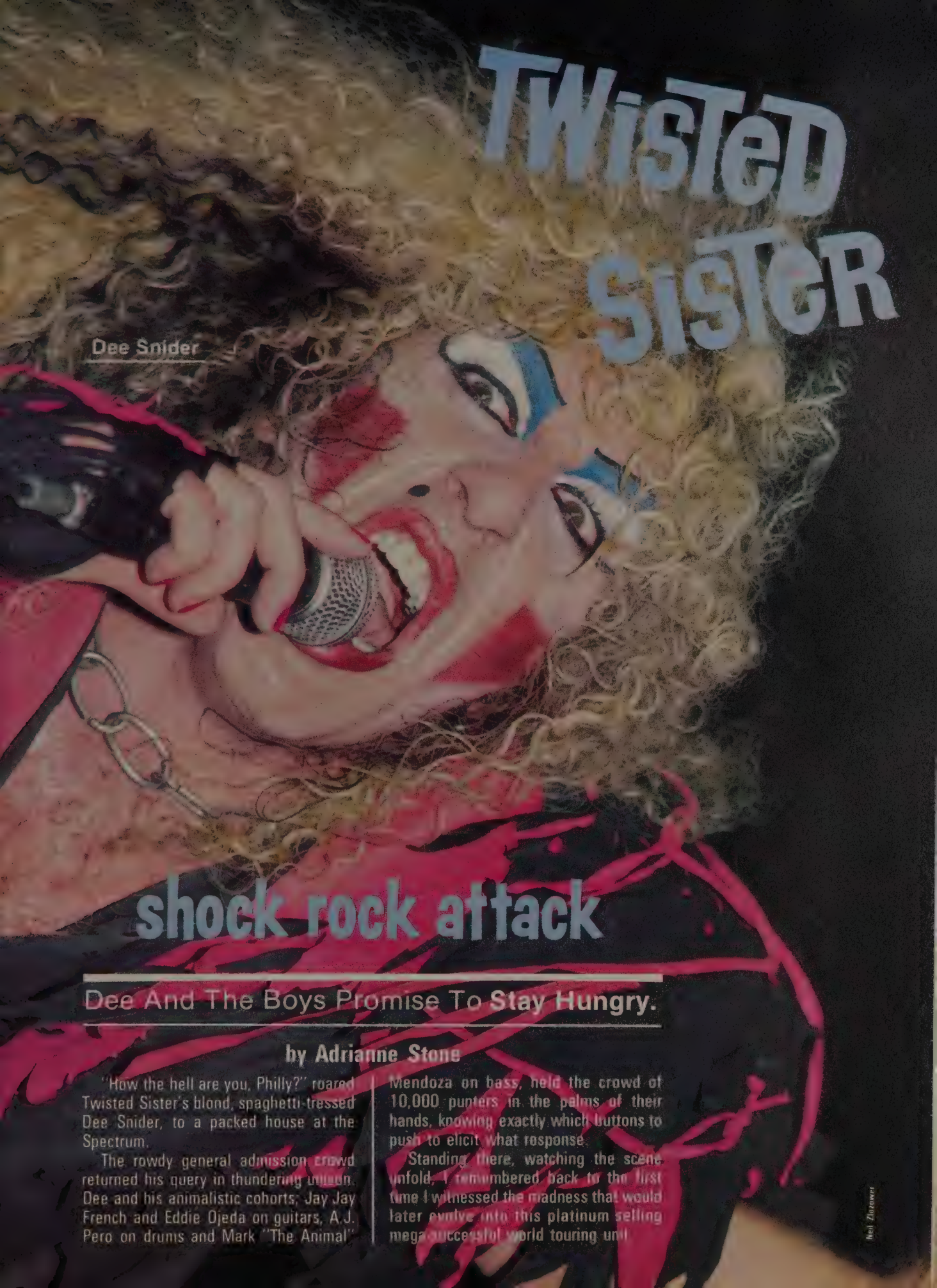
"One day you're a struggling band trying to get some club promoter to give you a shot, and the next day you have big record companies throwing a lot of money at you," Bush explained. "We've tried not to let all the excitement take our heads away from playing music, but that's not the easiest thing to do. Sometimes you want to go out and celebrate with your

friends, but you have the responsibility of work hanging over your head. Working hard has always been our top priority, but sometimes you just want to run out in the street and yell, 'Hey, my band has a recording contract.'"

These days Bush has little reason to waste his breath informing the world of his band's status. With the LP making a quick rise up the LP charts, it seems that virtually everyone now knows about Armored Saint's recording talents. John states confidently however, that the true magic of Armored Saint won't be known until people have the chance to see the group perform in concert.

"That's what I enjoy doing most," he said. "We can just let our imaginations run wild. I'll match our live show against any other band's. That's not to sound arrogant—it's the true way I feel. Once you've seen what we do, you'll never look at concerts the same way again. We don't just play music, we put on a performance. Right now we're on the road as an opening act and we've had to tone down some of our tricks, but someday we'll be able to headline the big arenas, then nothing will hold us down." □





# TWISTED SISTER

Dee Snider

## shock rock attack

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Dee And The Boys Promise To Stay Hungry.

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by Adrienne Stone

"How the hell are you, Philly?" roared Twisted Sister's blond, spaghetti-tressed Dee Snider, to a packed house at the Spectrum.

The rowdy general admission crowd returned his query in thundering unison. Dee and his animalistic cohorts, Jay Jay French and Eddie Djeda on guitars, A.J. Pero on drums and Mark "The Animal"

Mendoza on bass, held the crowd of 10,000 punters in the palms of their hands, knowing exactly which buttons to push to elicit what response.

Standing there, watching the scene unfold, I remembered back to the first time I witnessed the madness that would later evolve into this platinum selling mega-successful world touring unit.





Twisted Sister (left to right): Eddie Ojeda, Mark Mendoza, Dee Snider, Jay Jay French and A.J. Pero.

It was early in 1979. By then, Twisted Sister had already built up a hardcore following via constant touring in their native New York tri-state (Connecticut & New Jersey) area. At the time, going to see a Twisted Sister show was *the thing* to do. During the week, we would all go to school or work, but by the time Friday rolled around, we'd be sneaking off with our fake I.D. (worked every time!) and platform heels to **Beggar's Opera, Detroit's, Cheers or Hammerheads** (the leading clubs of the day, all of them now defunct) to see Dee & Co. This was way back when the boys used to borrow their girlfriends' blouses and makeup to wear on stage. Of their predilection for women's clothing, Dee now says, "Well, I'm not wearing dresses anymore, but at the time, we'd just walk into the 'Fat Ladies' section of the department stores and pick out the gaudiest, tackiest negligee and wear it!" They were outrageous, but they were acceptable to us, representing everything

*"We used to grab our stage costumes off the racks in the fat ladies' shops."*

that our sense of rebellion embraced.

Disco was in full swing and "The Sister" wasted no time in making it their personal vendetta to destroy it. In fact, they penned a song called *The Chinese Hustle*, which was a tongue-in-cheek stab at the dance revolution. They were nasty, but hysterical. Indeed, Dee and Jay Jay were like two standup comics, always improvising with onstage props for audience reaction.

As their reputation grew, they set up what they referred to as "The S.M.F. Friends of

Twisted Sister." It was their version of a fan club, but since the word "fan" left a ghastly taste in their mouths, they reverently referred to their loyal gatherings as "friends." Upon joining, one received black and pink credit card-like membership forms. To us, it was a collective joke, a pun on their song, (*Stay Away From*) *Plastic Money*. Card-carrying "friends" were entitled to discounts on merchandise peddled after their sets (usually two or three gigs per night). By this time, Twisted Sister had become a finely honed money making machine. Detractors insisted they'd never make it — that they'd carved a niche for themselves as a "club band" and were destined to spend the rest of their collective careers hustling from one local club to another until their fans grew up or lost interest.

Instead, the more the record companies and radio stations rejected Twisted, the more fervently their fans stuck together. They began a series of telephone drives, directed



at New York radio stations to play their singles *I'll Never Grow Up* and *Bad Boys of Rock and Roll*. Station managers insisted that the band's music was loud and unredeeming — basically, not tame enough for the New York airwaves. Although none of the "Sisters" were what you'd call "musician's musicians," their songs had hook lines and melodies that instantly caught on. Indeed, it was the Sisters who introduced heavy metal, as we know it now, to their fans — little knowing they were popularizing a growing trend. When they weren't doing cover versions of Judas Priest or AC/DC they were sneaking in original tunes of the same style, penned mostly by Dee. One of my favorites was a tune called *Ladies' Boy*, in which Dee would saunter onstage clad in Spandex and bondage gear, holding a bullwhip and sucking a lollipop. It was a slow, grinding song that ended with Dee suggesting, in his best Mae West voice, "Why don't you come up and see me sometime?"

So, you see, it was easy to shrug it off those nights at **Detroit's** when Dee's voice

would go out on him by the end of their third set. Because, like troopers, the band would continue without him. You never really knew what to expect at a Twisted Sister show. Sometimes, their manager would get up onstage in Dee's place. Other times, a passionate radio deejay (a rare breed in those days) would join them for a tune or two. Then there was Halloween, when everyone in the audience showed up in costumes and makeup and the band appeared in jeans, t-shirts and scrubbed faces.

So popular were they by then (circa 1980) that they were forced to set up police barricades in front of the stage to hold back their fans. We showed up, in full force during a heavy snowstorm to see the as yet unsigned Sister at their sold out show at New York's prestigious Palladium. And *still* the record companies ignored them, dismissing them as a fad. "It was really frustrating," complains Jay Jay, "because *we* knew we were a hit, and our fans knew we were a hit, but these guys in three-piece suits, sitting behind huge desks in the record companies

would just say, 'You're never gonna make it. Why don't you give it up now.' ...But, it just made us work *that* much harder." By 1981, Heavy Metal (Iron Maiden, Judas Priest, AC/DC) landed on our shores in full swing. The time was finally right for TS.

As the story goes, a British photographer witnessed the show and talked them into going to England, to take a stab at success there.

The boys flew across the Atlantic, recorded their debut album, caused the predictable stir, and after a bumpy start, returned to our shores to become the successful video/recording/radio stars that we all know and love. Sadly, some of their best songs like *You Know I Cry* were never recorded. But, I'm assured that all things come to those who wait. This must be true, because Twisted Sister waited...and judging by the teeming crowd clamoring for more at every tour stop, they have the world in their hands. □

Larry Busacca



"We're out to take over the world with rock and roll."



Bruce Dickinson

# Iron Maiden

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*Spectacular Stage Show Keeps Maiden Metal Machine Rolling Ahead.*

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by Jodi Summers Dorland

Iron Maiden is a live band. Vocalist Bruce Dickinson, bassist Steve Harris, guitarists Dave Murray and Adrian Smith and drummer Nicko McBrain did not establish Maiden's platinum reputation on the radio or television waves of America. No sir. This band's success was confirmed by nearly a decade of hard work, six unique and powerful albums and some very serious touring. Plus, Iron Maiden compromised nothing on their way to the top. How many bands do you know that have released only one single, *Run To The Hills*, and now regret that?



"The fans know we've never tried to sell out by releasing commercial songs," declared Harris. "We've just stuck to what we are and I believe the kids have really appreciated it."

"With a metal band like Iron Maiden there's so much to get dedicated to," expounded Dickinson. "How can you get worked up about a middle of the road band? There's no real personality that comes out in the music. It's just tailor-made for commercial radio. It's different with a metal band. The reason why I was so intimate when I was smaller and used to follow bands was because it was always so exciting to see what they were going to do next. I was always let down if it was obvious that they'd done something commercial."

A fan's passion for the loud and lusty style of Iron Maiden is in large part due to the quintet's phenomenal live attack. On the road night after night it's non-stop metal energy replete with superb sets and state-of-the-art special effects. And, their current World Slavery tour, in support of their latest LP, *Powerslave*, is even more awesome than anything they've done previously. The band has actually recreated an Egyptian tomb and brought it on tour with them.

"This is unquestionably our best show yet," commented Dickinson. "It's our biggest stage set ever, it follows the themes presented in the song *Powerslave* — temples and sphinxes. We're very pleased with the stage, and that's important. The stage is our office, and you might as well be happy with your work environment."

The World Slavery stage set, like Iron Maiden's performance, is indeed impressive. They have augmented their sophisticated, ear-crunching musical style with a barrage of undulating light systems; a stage which borrows its idea from a pharaoh's mastaba — including hieroglyphics, sphinxes and Eddie, the band's huge corpse-like mascot masquerading as a mummy. So grand is this touring venture that it takes



Steve Harris enjoys a brief respite from touring.

four semi-trucks to haul the goodies around the country. But the Maiden men take it all in stride.

"Being on the road is quite fun," stated Dickinson with a smile. "It's great to see how much people appreciate what you're doing. But touring does have its strange moments. We did 64 shows in Europe and there was a lot of country hopping and crossing borders at four in the morning. That's annoying because the inspection officers wake you up, drag you out of your bed, stick a flashlight in your face and say, 'Who are you?'"

Still a group on the road gets used to little inconveniences; like not always having clean clothes and snatching naps instead of getting a full night's sleep. There's no choice in the matter for Iron Maiden. The World Slavery tour is a 13 month trek, during which the time Maiden will be playing approximately 300 shows throughout the world before the extravaganza winds down in late August. The jaunt began August 9, 1984, when the band did their now infamous Iron Curtain excursion to Poland and Yugoslavia. Then it was on to

Europe and their native Britain. The end of the year saw them in the Americas; it was Brazil for the "Rock In Rio" festival and a four month stint in the United States. They are now in the South Pacific and will play in Japan, Thailand, Australia and New Zealand before things are through. It is indeed a long, yet enlightening haul.

"Poland was great," recalled Dickinson. "I was really surprised. We thought it was going to be like KGB time, but it wasn't at all. We were allowed to wander around and do whatever we wanted. And





Iron Maiden (left to right): Dave Murray, Steve Harris, Nicko McBrain, Adrian Smith and Bruce Dickinson.

Ross Halfin

the kids were fantastic. They had been starved for rock for quite a while and were just very explosive. You could have been at an American show, except there were no hotdog stands there."

Receiving that sort of appreciation is one of the wonderful things about being in a band and going on the road. Additionally, you get all kinds of presents, including fans giving you the shirt off their backs in the throes of concert passion. Plus, you get to inves-

tigate a lot of fascinating places (even if you're not sure what city you're in) and meet millions of people who adore you.

Still, rock and roll is not all fun and games. In addition to the little inconveniences, you have to wake up early, travel about 300 miles a day — every day — and stay up rather late at night. (It takes a while for an artist to come down from the adrenaline high after a concert.) Touring also requires a tough constitution and a practical

daily regimen — grain processed into Wheaties instead of whiskey.

"My daily existence on the road is very sane," commented Dickinson. "I don't drink too much. Being on the road makes me into a zombie for the entire day, apart from the two hours when I'm on stage. Touring takes so much out of you mentally and spiritually that you're worried about doing anything during the day because you don't want to deplete your batteries.

"In Europe I got a couple of chances to go fencing," he continued. (Dickinson is a world class swordsman.) "I did two or three days training while I was just hanging around and a week later I caught this flu bug. It knocked me out for eight days. Life was just drag me out of bed, push me onto the stage, whisk me off and back to bed."

Dickinson survived that European tour, but illness caught up with him when he crossed the Atlantic. It is a well established fact in





Adrian Smith: Have guitar will travel is his motto.

Ross Halfin

rock and roll that it's absolutely taboo to cancel a gig unless you're deathly ill. Yet Iron Maiden was forced to call off four dates in January because Dickinson caught an intestinal virus which he said, "Knocked me on my arse." (After all, he did go from 95 degree summertime weather in Rio to an icy 10 degrees in New York.)

"I'm on fairly intimate terms with most bugs by now and I can usually work through them," commented Dickinson. "When

one gets hold of you, you go, 'Oh, it's you again, isn't it? Where are you going to go to this time?' To be safe you keep a bucket on the side of the stage. You don't need it because of all the adrenaline, but sometimes you just never know."

One thing the members of Iron Maiden are aware of, is the importance that this tour is going to play in the band's history. You see, the group's London

Hammersmith Odean dates and the San Antonio, Texas, gig were recorded for a proposed live two album set. The LP will be mixed by stalwart producer Martin Birch and is slated for a late summer release. Not surprisingly (since Maiden caught on earlier in the U.K. than in the U.S.), there may be two versions of the LP — one for domestic release, and another which may include such

classics as *Sanctuary*, *Iron Maiden* and *Running Free* to be distributed internationally. But that's not Iron Maiden's major concern at the moment.

"The main thing for us right now is playing the concerts," stated Harris. "We really do enjoy that. Sometimes you do get tired from the traveling and all that, but as soon as you get out on stage it's 'Bang!' away you go!" □

*"We've just stuck to what we are and I believe the kids have really appreciated it."*



# BON Jovi

Jon Bon Jovi





# too hot to handle

## Jon And Band Turn Up The Heat With 7800° Fahrenheit.

by Andy Secher

Jon Bon Jovi is having the time of his life. After all, when you're young, good looking and successful, the world is supposed to be your oyster, and for this 24-year-old New Jersey native, 1985 promises to be the year that oyster yields a platinum-coated pearl. With his latest LP, *7800° Fahrenheit*, further establishing Bon Jovi as one of the brightest lights in the rock and roll galaxy, it seems the sky's now the limit for Jon and his band.

"I can't think of anything I'd rather be doing," Bon Jovi said as he flashed a big smile. "I get to see the world and play rock and roll wherever I go. It's a dream come true for me. When I was a kid I used to lie in bed at night and dream about playing the big arenas and having crowds cheering for me. I never imagined all the hard work that it would take to get there, but having a little success is great. It's everything I hoped it would be."

It was only a little over a year ago that Bon Jovi burst upon the rock scene with his self-titled debut album. That disc yielded an instant hit with the FM favorite *Runaway*, a song that gave Bon Jovi national recognition. That success was followed up in quick succession by such singles as *She Don't Know Me*, which proved that behind the attractive image and hard-rocking licks lurked the heart of a gifted songwriter.

"I work very hard on the songs that appear on our albums," Jon explained. "I know some guys who can just sit down any time — morning, noon or night — and crank out a great song in about five minutes. I'm not like that. For me, every song is a real effort. I have to work my ass off to get material ready for an album. When we come off the road I know that there's going to be one thing in my life for the next month — and that's writing material. For the new album I spent about three solid weeks, with no interruptions, just working on songs. I knew I could do them, it was just a matter of applying myself properly."

One may wonder though, where a strange name like *7800° Fahrenheit* comes from. It surely isn't

your conventional rock and roll title.

"I thought it was kind of clever," Bon Jovi stated. "What *7800° Fahrenheit* represents is the melting point of rock. It's a play on words. We're trying to say that we're playing music that's so hot, that it can just melt your turntable away. The record company wasn't thrilled with the title when they first heard it. They wanted something a little more catchy. But when we explained what we were trying to say by using it, they turned around. Now they love it. They've come up with a whole marketing campaign based on the title."

Now that Bon Jovi has finished work on the album, he can return to his first love — the concert stage. During 1984, Jon and the group played an estimated 200 concerts, criss-crossing the globe to play shows throughout the United States, the Orient, and Europe. For Jon, in particular, the chance to get on stage in locals around the world was the biggest benefit provided by the success of his album.

"I really like seeing the world," he said. "I hadn't gotten the chance to travel that much when I was growing up, so going to Europe and the Orient was just an incredible thrill. Then to find out that the people in those countries actually knew who I was and what my music sounded like was just unbelievable. It made me want to stay on stage and play all night. Unfortunately, I was the opening act at most of those shows, so my time was limited. But it convinced me that I wanted to go back to those places as often as possible and hopefully, someday, be able to headline and play my entire show."

While Jon expresses interest in headlining as soon as possible, he is a realist who knows the opportunity to do so may still be a year or two away. That fact does little to ruffle Bon Jovi's perpetually smiling visage.

"Hell, that doesn't bother me at all," he said. "I've waited a long time to get to the position I am now, so I'm not trying to rush anything. I'm in this business for the long haul. I don't want to be one of those guys who has a hit, jumps right to the top, then disappears a year later never to be heard from again. I want to make sure my career has a



Matt Lis/Pix Int'l

Jon Bon Jovi, one of the hottest stars on the scene today.

real solid foundation before I begin to take on the added responsibility of being top on the bill.

"I really haven't thought too much about when I want to start headlining," he added. "The fans will dictate that. If this new album becomes a big success, we might try some headlining shows later on in the year. If not, I'm very content to wait until we do our third album. That way I know we have enough material to really put on a good show. We can really excite a crowd when we only have 40 minutes, and I figure we'll be absolutely lethal when we're given a full hour and a half."

While Jon and bandmates Alec John Such (bass), David Rashbaum (keyboards), Richie Sambora (guitar) and Tico Torres (drums), are quite content with their present lot in the rock and roll derby, that by no means indicates Bon Jovi is a

band lacking motivation. As Jon was quick to explain, this is one group willing to sacrifice everything, and go through any hardship, in order to succeed.

"We've had a few things happen to us that would really make most bands just throw up their hands and want to quit," Jon said. "The worst thing was right before we started recording this album, all our gear was stolen from our rehearsal hall. I mean everything — they didn't even leave us any guitar strings. The thieves were very destructive, too. Richie found one of his prized guitars — one he really treasured — broken and thrown in the trash. But that only made us buckle down and want to work that much harder. It made us more determined to make it to the top. We figure as long as we're going to play music, we may as well be as successful at it as we can." □









# HIT PARADER

Jimmy Page



# NIGHT RANGER



Night Ranger (left to right): Jeff Watson, Brad Gillis, "Fitz," Jack Blades and Kelly Keagy.

## band of destiny

San Francisco Rockers Explain The Mysteries Of **7 Wishes**.

by **Andy Secher**

"Picture this," shouts Night Ranger's effervescent bassist/vocalist Jack Blades as he explains the concept that led to the making of the video for the group's recent hit, *7 Wishes*. "I had this vision one night of a genie 30-feet high coming out of this magic bottle. I couldn't get the idea out of my head. I kept picturing someone like Dom DeLuise coming out of that bottle and granting us all our fondest wishes. For Jeff Watson it would be a Marshall stack 50-feet high. For Brad Gillis a harem of beautiful slave girls. I'm the sensible

one in the group — I just wanted a lower mortgage rate on my house."

One would be hard pressed to find five more fun-loving guys than the musicians who comprise Night Ranger. When one meets them, a fact that becomes immediately clear is that this group of San Francisco natives love what they do — and they love each other even more.

"Hey don't tell everyone that we love each other," joked drummer/vocalist Kelly Keagy. "They'll think we're 'pump buddies,' or something. You know this business; you tell people that some guys from San Francisco like one another, the

next thing you know someone in the media has them sharing a house in Alameda."

With their infectious sense of humor, and devil may care attitude toward themselves and the industry they are part of, Night Ranger is something of a rock and roll anachronism, a band that has reached the top of their profession while sacrificing little of their inherent charm and style. No better example can be given than *7 Wishes*, an album that firmly establishes the quartet as one of America's great rock and roll resources. By blending an unerring pop sensibility with a



hard edged metallic attitude, the band has managed to create a sound that makes them totally unique — a quality rarely found in today's music world.

"We've never been the type of band to sit down and analyze what we do," Blades said. "I made the mistake of doing that after we got off the road this time. I sat down and started thinking very logically, 'Well, the last album **Midnight Madness**, sold two million copies and yielded three hit singles.' I smiled to myself about that, then suddenly I panicked. What the hell were we going to do next? How were we going to match what that record had done? I was ready to write off our career right then.

"That's when an old friend came to the rescue," Jack added in his best game show host voice. "I was speaking to Billy Gibbons from ZZ Top on the phone one day and I said to him, 'Man, I'm having a problem with the new album. It scares me.' I assumed Billy was having the same problem because he was about to go into the studio to start working on the followup to **Eliminator**, which had done something like five million units. I figured he'd be freaking out like I was. But Billy said to me, 'Jack, just go in and do what you do best. It worked last time, it'll work again.' That really opened my eyes. From then on working on this album was easy for me."

Even at his bleakest moment, however, Blades realized he had plenty of help in the Night Ranger camp. If ever a band could be called a pure democracy, Night Ranger is it. After all, any group that allows its drummer to sit at the front of the stage and sing lead is not a band with an ego problem. Everyone shares the work load evenly: writing the songs, overdubbing in the studio and working on tour plans. It's a system that could tear other bands asunder, but for Night Ranger, it works like a charm.

"The strength of this band is that we don't have any big egos to feed, and that we're all very willing to contribute in any way possible," Keagy explained. "If I write a song that Jack will be able to sing better than I will, I ask him to do it. It's the same for him. We don't believe just because you write something that gives you the right to control the number's entire production. I'll never speak to Brad or Jeff and tell them what kind of solo to play on a song just because I wrote it. That would be crazy. I sing a song because it fits my voice better than Jack's."

"Yeah, and I sing them because I can make the girls' panties wet by just looking at them," the impish Blades quickly added. "I'm the band's sex symbol — at least I want to be (laughs). The truth is that we all have a puppy dog appeal. We're the kind of guys you want to take home to mom and dad, but we're not the kind of guys who you'd expect to try to get you back to our hotel room. That's something that works to our advantage — just ask Brad."

Still, despite their apparent internal harmony, all is not paradise. The members of Night Ranger have had to face charges

that their sweet harmonies and melodic metal approach is too calculatedly designed for success. While none of the band's members will deny that they want to make as much money as possible, they are all quick to add that the quality of their music remains their highest priority.

"Just look at the progress we've made over the three albums we've done," Gillis said. "Each has been a definite step ahead for us in every way. The songs have been better and so has the playing. Those facts have been reflected in the sales figures. That's why I'd be disappointed if **7 Wishes** didn't go through the roof. The songs are incredible. I don't mean that to sound too pompous, it's just the truth. **7 Wishes** is one hell of an album."

To support the disc, the band has already planned to film three videos, with the hopes of eventually making four or even five clips for the LP. As Blades explained, the band's creative output spills over from writing and recording and

touches the video arena as well. "Why shouldn't we get involved with making our videos? I know that some artists just hire a big name director, then just sit back and let him take care of everything. We believe that nobody knows how to promote Night Ranger better than we do, so why shouldn't we take control.

"It's like the video for **7 Wishes**," he added as his eyes lit up with excitement. "I knew what we had to do, the desert setting, the genie, the lamp, the whole thing. The big trick was convincing the record label to go for it. I just figured I'd put on my best business suit and appeal to them on a level they'd understand. I'd go up to the offices and say, 'Guys, we've made a lot of money for you, and we're going to make you a lot more; just grant me this little wish.' Then I'd rub the lamp I had hidden in my pocket and 'poof' the whole concept would instantly become a reality. I guess that would leave me with just six more wishes." □

Jodi Summers Dorland/Retna Ltd.



Brad Gillis: Before joining Night Ranger, he was Ozzy Osbourne's six-string wizard.



## on the set with... **Accept**

### Teutonic Terrors Go To Work On **Midnight Mover**.

by Andy Secher

To make a successful rock and roll video there's one quality that's more important than talent or money, and that's patience. As hard as it may be to believe, to make a single four minute clip often requires three or four days of round-the-clock work by a team of video technicians, lighting experts and equipment handlers. For some bands, the waiting is no problem. They busy themselves by playing cards, reading or partying in various forms. For Accept, however, the long hours that often precede a few seconds of video action are the purest form of torture.

"Can you believe this?" guitarist Jorg Fischer asked vocalist Udo Dirkschneider as the pair stood in a large, drafty studio on the outskirts of New York City waiting to do the next scene for their clip of *Midnight Mover*. "We've been here since 10 this morning, and so far we've been in front of the camera for exactly three minutes. That's three minutes' work in six hours. All we have to do is sit around, drink beer and coffee and wait for the director to set up his next shot."

As Dirkschneider, Fischer and guitarist Wolf Hoffman busied themselves with a German crossword puzzle book, director Zbigniew Rybczynski prepared for the next segment to be filmed. The noted director, whose previous credits include work for Rickie Lee Jones and Chuck Mangione, was anxious to expand his realm to include heavy metal, and for Accept he had planned a revolutionary video concept. Instead of having the band dash madly about the stage, as is the case in virtually all other clips, Rybczynski had

designed a special system utilizing 13 separate cameras which would give the impression of weaving in, out, above and below the band as they cranked out *Midnight Mover* on stage.

"I enjoy motion, and since a band like Accept moves around a great deal during their shows, I wanted to capture that feeling in a unique way, Rybczynski said. "By setting the cameras up in a sequential order and then splicing the film together, a special feeling of movement is achieved."

Considering the band's past video experience, working with Rybczynski was a pleasure — most especially since the video for

*Midnight Mover* was filmed indoors. A year ago, the group worked with legendary video director Julian Temple on their *Balls To The Wall* clip, and as Hoffman was quick to explain, the results were less than satisfactory.

"We filmed that clip in an abandoned building near Heathrow Airport in London," he recalled. "It was about 10 degrees below freezing and Temple had us running around outside in our stage gear — which is little more than t-shirts and pants. He didn't care if we caught pneumonia. He's an artist, and we were simply there to help him achieve his goal in the video. He had an idea, and the



Tami Langan/LGI

Udo Dirkschneider and Wolf Hoffman let it rip.





Accept (left to right): Jorg Fischer, Udo Dirkschneider, Wolf Hoffman, Stefan Kaufmann and Peter Baltes.

thought that we might become sick and have to cancel our tour never entered his mind.

"After two days of standing out in the cold with the wind whipping all around, we said, 'Enough is enough.' We realized that what was happening was not going to benefit us in the long run. The funny part is that Temple now claims that *Balls To The Wall* is one of his favorite videos. We really aren't that fond of it. The song is about the Berlin Wall, and a lot of our fans know that — the director obviously did not."

Sacrificing one's song to the whims of a video director is one of the risks a band takes when making a clip. In the case of *Midnight*

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*"We never had to develop a metal attitude, we always had one."*

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*Mover*, for instance, Accept wasn't even aware of Rybczynski's ideas until they came to New York to prepare for the shoot. When the director explained his concepts to the band, they were a bit confused, but seeing the Polish clip master at work quickly erased any doubts the band may have had.

"Zbigniew is brilliant," bassist Peter Baltes explained as he watched the crew dismantle one

camera arrangement and carefully begin reassembling the cameras in a different way. "He knows exactly what he wants in each shot. He tells us where to stand and how to move. But he knows not to take our individuality away from us. He lets us do the type of things we would normally do on stage. It's just that we have to be in a particular spot when we do it."

Still, despite Rybczynski's care-



# video ... video ... video ...

ful planning, the hours of dead time between video shoots played havoc with the band's well being. While the mild-mannered metallists attempted to hide their annoyance, the fact that they could have been out touring New York rather than sitting in a dark dingy studio obviously bothered them.

"I hate sitting around doing nothing," Hoffman said. "But yesterday was even worse. We were supposed to be here at the studio at nine in the morning. We sat around the hotel all day waiting for the call to come over and get to work. All they kept doing was calling and saying, 'Another hour or so before we're ready.' We couldn't leave the hotel or anything. Stefan and Peter wanted to

go to the Empire State Building and I wanted to go to Greenwich Village, but we just had to sit and wait. I love our music, but I don't know if I'll ever enjoy making videos."

Despite the group's lack of enthusiasm towards the video medium, all the band members are quick to add that they'll gladly make one or two more videos in the near future if the public demand is there. "The more videos you make, the more successful your album is," Hoffman observed. "There are two or three other cuts on **Metal Heart** which would lend themselves very well to a video treatment. We'd love the album to be so successful that we'd be 'forced' to come back and make more videos.

The last time we only made one video, so I imagine if we made two this time that would show growth."

"My goal is to make three videos for this LP," Baltes added quickly. "Perhaps we'll have a bit more control over the next two. Maybe we'll do a big concept video for one of the songs, and maybe a live video for another. That would give us a nice range of ideas. The key for us is to present Accept in the best way possible. We want to convey the power of the music we play, and we want nothing to take away from that. As long as the video images are strong, we'll be happy to sit around waiting for as long as it takes to make them." □

Gary Gershoff



"We hope to conquer the Metal Heart."



# The big decision Pat Benatar

by James Curtis



Pat Benatar: "I made a conscious decision to add more emotion to the music this time."

## Family Takes Precedence Over Touring For Diminutive Vocalist.

"I'm growing up, it's that simple," stated Pat Benatar in regard to the recent changes that have taken place in her life and her career. With a baby on the way, and a new album, *Tropico* — which replaces the hard driving rhythms of Benatar's earlier LPs with a more polished and

sedate sound — Pat has unquestionably made a number of major decisions about her future.

"Having a baby has been a big maturing process for me," she said. "It's something I wanted to do. Neil (husband/guitarist Neil Geraldo) and I realized that the band and our

careers would be put on the back burner for a while if I were to have a baby. It's something we thought about for a long time — when to have the baby so we could fully enjoy the experience, yet not do irreparable damage to our careers."

Benatar's solution to the dilemma was fairly simple. She's recorded one of the finest albums of her seven year career — a record strong enough to keep her securely in the public eye, despite the fact that she will be unable to tour in support of the disc. As shown on her recent hit *We Belong*, *Tropico* displays a new side of Pat Benatar — one that may alienate some of her longtime hard rock supporters — but will win a new legion of fans for this petite Brooklyn, New York native. Yes, the four octave voice is still there, and Geraldo's ringing guitar leads, still give the music a cutting edge; but as Benatar is quick to admit, she's come a long way since such numbers as *We Live For Love* and *Hit Me With Your Best Shot* rocketed her to stardom.

"I came to the realization that I wanted to feel comfortable with the songs I was performing," she said. "I'm not indicating I don't like the music we've made in the past, but I've got to look ahead and see how comfortable I'm going to be singing some of those numbers five years from now. I made a conscious decision to add more emotion to the music this time. We're not trying to alienate the fans who've stood by us over the years. There's still plenty on the album that they can relate to. But this time, we've recorded with the future in mind. I haven't changed — it's more of a natural evolution."

One must wonder how the life of a wife and mother be accepted by a performer who has spent the first part of the 1980s touring the world. Somewhat surprisingly, Benatar says that she's looking forward to staying off the tour circuit for a while.

"I'm domestically inclined," she explained. "Even when we're on the road, I tend to spend a lot of time in the trailer cooking and cleaning. I find that to be very satisfying, so staying at home and taking care of my husband and my baby will be very natural for me. I'm not saying I won't miss going on tour a little. I love performing and I enjoy seeing the fans, but there are other aspects that I won't miss at all."

Benatar is surely not retiring from the road. Her current plans call for her to return to touring by late May or June. For Pat, however, looking that far ahead is virtually impossible at this point.

"The only thing that really interests me at the moment is the baby," she said. "I can't tell you how excited I am about being a mother. Nothing will ever replace music in my life, but for right now the idea of motherhood is the most fulfilling thing to me." □



# DIO

## the evil eye

Mark Weiss



by Rick Evans

Ronnie James Dio has always been a man with big ideas. Fortunately for this diminutive New York State native, he also possesses the talent to accomplish his lofty aspirations. Whether it's as the frontman of Rainbow, replacing Ozzy Osbourne in Black Sabbath or leading his own band into action, Dio has maintained a steadfast loyalty to his belief that, "Anything can be accomplished if you work hard enough to achieve it."

The most impressive thing Dio has achieved recently is the success of his second solo album, **The Last In Line**. That LP has cemented his reputation as one of rock's premier vocalists, and with the disc racing up the charts, Ronnie James Dio has finally fulfilled his desire to attain stellar recognition.

"Stardom is a state of mind more

than anything else," the eloquent singer observed. "Of course it can be a financial state as well, but that's another matter entirely. If you approach your craft like you're a nobody, then that's what you will remain. I've been accused of having a large ego, and I don't deny it, but I've never had any intention of hurting anyone or stepping on any toes. My ego simply reflects my belief in myself. I'm comfortable with the music I play — it's an extension of my personality. My music is strong, it's confident and it's bold — but it also shows a softer and more artistic side.

"I'm glad I'm finally beginning to establish my own identity," he added. "In the bands I was in I was always a main contributor, but there were always others in the spotlight. In Rainbow, Ritchie Blackmore gave me a great deal of freedom both on albums and on stage. But quite honestly, when Ritchie's involved there's little room for anyone else's ego. In

Sabbath I had to contend with Iommi and Butler — something I wouldn't wish on anyone — they're just headstrong. At least in Ritchie's case there is a reason for his ego — he has talent. However now that I'm on my own, I don't want to dominate. Dio is very much a band effort. We're all equal — but as the old saying goes, I'm just a little more equal."

Despite his tongue-in-cheek appraisals of his present band's attitude, the group Dio is about as democratic an organization as one will find in rock and roll. If it weren't for the insistence of guitarist Vivian Campbell, drummer Vinny Appice and bassist Jimmy Bain, the tracks on **The Last In Line** might have been radically different.

"I don't even like some of the songs on the album," Ronnie revealed with a scowl. "There's one song, *Mystery*, I actually hate. It's very pop-oriented, and that's not where my strengths lie. I feel like





**Ronnie James Dio**

I'm selling out my musical principles by including it on the album. But the other guys in the group liked the song, so I relented. I just don't want fans coming up to me saying, 'Hey Dio, you sold out.' I want them to know *Mystery* wasn't my idea — I was just being a nice guy."

With such tracks as *We Rock*, *Evil Eyes*, and *Eat Your Heart Out* proudly brandishing Dio's solid rock philosophies, few metal fans will be able to accuse him of selling out. While Dio's past hard rocking efforts — including his work with Rainbow and Sabbath — never seemed to move beyond cult status, with *The Last In Line* he has finally broken through to the mass metal audience he's craved for so long. For Ronnie, the most rewarding aspect of this success is that it's come on his own terms.

"I've always believed in the music I've played," he said. "That's why I'm still proud to play *Man On The Silver Mountain* on stage, even though I recorded that with Rain-

bow nearly a decade ago. The material on *The Last In Line* is not that different from the songs I did with Rainbow or Sabbath. I also don't think it's a much better album than my first solo LP, *Holy Diver*, which came out last year. *The Last In Line* is a strong record which happens to be the right album at the right time. Its success just proves that persistence is rewarded."

Unfortunately, Dio's growing acclaim has been mirrored by growing controversy. With his reliance on mythical lyrical imagery and his fondness for flashing "devil's horns" salutes to his concert audiences, Dio has become embroiled in the satanic controversy first fueled by the likes of Sabbath, Iron Maiden and Motley Crue. While he can understand the confusion caused by those who view his music in this most superficial context, Dio scoffs at charges that he promotes the devil.

"It's one of the things that seems to follow me around like a family pet," he stated. "I don't even have to explain the absurdity of those charges. I know how to rock, and I can create strong lyrical images. Just because I choose to explore topics that touch on mythology, I'm labeled a devil worshipper. At

least I understand something about the occult, which is more than I can say about certain bands that use pentagrams and upside down crosses as their emblems. They're just going for shock value. This whole satanic issue is nothing more than a joke. The only ones who take it seriously are those who are determined to kill rock and roll."

In his continuing attempt to make sure that rock stays alive and well, Dio and band have recently hit the rock and roll trail, taking one of the most elaborate shows of the year across the face of the planet. "I want to go everywhere I can with this tour," he said. "I'm very proud of the music we play, and I want as many people as possible to hear it. I enjoy traveling, and I enjoy playing rock, so for me there's little better than going on the road. I do get tired of it after a while — that's why I live in a very quiet community in California where there isn't another musician in sight. But when I'm on tour, playing every night is the most important thing in the world to me.

"I may be a bit egocentric to say this," he added with a wicked smile, "but we have the best concert show around. When we go on stage we only do one thing — we rock!" □

Chris Walter



Dio (left to right): Vinnie Appice, Jimmy Bain, Ronnie James Dio and Vivian Campbell.



Don Dokken: "There isn't a better feeling in the world than standing onstage and knowing that the audience is with you all the way."

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According to Don Dokken, it bothers George Lynch that it's Dokken's name on the marquee.



# the road to glory

## Hit Parader Goes On Tour With West Coast Rockers.

There's an atmosphere of tension that hovers around the band Dokken like a dark cloud waiting to unleash a volley of acid rain. Individually, one would be hard pressed to find four nicer guys than vocalist Don Dokken, guitarist George Lynch, drummer Mick Brown and bassist Jeff Pilson; but throw them together either backstage or on their tour bus, and it's every man for himself. There's no out-and-out animosity apparent,

no one could argue with this band's hard rocking talents. We hooked up with the band in Palm Beach, Florida, where they were serving as "special guest" to Ronnie James Dio, and were immediately impressed by the band's loose yet businesslike attitude. By five o'clock, some three hours before showtime, the group was already at the concert hall, carefully tuning their instruments and putting on their stage attire. Spread out in different corners of their dressing room, Lynch was strategically ripping the T-shirt he planned to wear on stage that night, while Pilson and Brown were both conversing with young ladies who had decided to drop in on the band.

go on to something simpler."

After the show the band members, as usual, went their own ways. Don headed off to a Miami disco with a female photographer he had met a few days earlier, George returned to the hotel for a good night's sleep, and Jeff and Mick took off with the friends they had made earlier in the evening. The group's bus was scheduled to leave for Lakeland at 10 a.m. the next morning, and the bandmembers were quite content with the knowledge that they wouldn't have to deal with each other until then.

"Man, last night got to be pretty strange," Dokken said as the bus was about to leave. "At three in the morning Jeff came back to the room with this girl he'd picked up. I was sound asleep, but that little bitch had the nerve to wake me up and ask me to leave because she wanted to be alone with Jeff. I said, 'Do whatever you want, it won't bother me.' When you're on the road you learn to

but as Don Dokken explained, this one band that sticks together for the good of their music.

"We happen to work very well together," he said relaxing on a couch in the band's spacious tour bus as it hurtled down a highway toward Lakeland, Florida. "But we also happen to have some pretty big egos in this group — myself included. It bothers George that it's my name on the marquee. Maybe it isn't fair, but that's the way it is. I imagine feelings like that go on in every band. If we don't become more successful than we are right now, those problems will probably kill us. But if we can break through as we expect, there will be plenty of fame and glory to go around."

Judging by the response afforded Dokken's most recent album, **Tooth And Nail**, it would seem that the adulation needed to keep the members of the band happy is just around the corner. From the pulsating riffs of *Into The Fire* to the pop/metal magic of their latest single *Just Got Lucky* Dokken is the rarest of rock and roll animals — a band that can rock with power, imagination and style.

Recently, **Hit Parader**, had the opportunity to go on tour with Dokken, and experience firsthand the buzz that's going on about this Los Angeles quartet. What we discovered was four "party hearty" individuals who know how to blend a good time with first rate rock and roll. While sometimes it seemed that Lynch and Dokken would prefer to be on different planets, let alone different stages,

"The hours before the show can be really long," Lynch said as he munched on a banana. "We're not getting a sound check on this tour, so every night we go out there wondering what everything's going to sound like. We're not thrilled about it, but we accept it."

Sound check or no, the band's performance that night rocked with both precision and power. Despite the fact that the crowd has obviously come to rock with Dio, Dokken managed to win the rabid headbangers over by tearing into such rockers as *Bullets To Spare* and *Breaking The Chairs* with enough energy to light up the Palm Beach skyline for a week. Amusingly, the band's attempt to get the audience to sing along with *Turn On The Action* turned out to be a total disaster.

"I couldn't believe it," Don said as he cooled off back stage. "I wanted them to sing the line 'turn on the action.' Everywhere we've gone, the audience has been great doing that. Here, I'd sing 'turn on the action,' and they'd come back with 'mmmmbergh.' I kept saying, 'let's try it again.' So I'd sing 'turn on the action' real slowly, and when it was their turn all I'd hear was 'mmmmbergh.' That's when I said to myself that we'd better

accept any distraction as an everyday fact of life."

About 15 minutes after the bus had left the hotel and pulled into a McDonald's for breakfast, Pilson ambled to the front of the vehicle and announced that he had forgotten his suitcase. As the bus turned to the hotel, the band let out a moan. "He does this every day," Don joked. "He thinks I'm his butler. We're going to have to tie his bags to his leg or something."

As the band's bus sprinted down Interstate 4 to the next gig in Lakeland, the quartet took on various activities to occupy their time. Brown and Dokken fell asleep while Pilson practiced yoga in the bus' back room. Lynch busied himself by eating a Big Mac and watching a tape of **The Compleat Beatles** on the video system. The 200 mile trip turned into a four hour voyage with stops for everything from ice cream to balloons which the band blew up and stuck to the top of the bus' cabin.



"We happen to work  
very well together."

"You don't have to look too hard to find diversions," Brown explained. "Some people think that going on the road is all fun, while others think that it must be boring as hell going everywhere on a bus — especially when you have 10 hour rides. The truth is somewhere in the middle. You learn how to use the time on the bus to catch up on your sleep or just relax. Actually, it's a great way of touring."

By mid afternoon the band's bus had

arrived in Lakeland, going directly to the arena. Following that night's performance, Dokken was scheduled to drive directly to Columbus, Georgia — an eight hour drive — so the group didn't even bother checking into a hotel. It promised to be a long afternoon for the band, so Don sojourned to a nearby *Holiday Inn* to take a dip in the pool while the remainder of the group hung around the Lakeland Civic Center waiting for the night's show to begin.

The band's stored up energy was put to the test that night, as the capacity crowd of 10,000 propelled Dokken into giving "the best show we've done on this tour," according to Brown. Rising to their feet during Lynch's riveting guitar solo, and answering Dokken's sing along plea with a rowling "TURN ON THE ACTION," the denim 'n' leather horde was ready to rock, providing Dokken with their first opportunity to play the encore *Paris Is Burning*.

"That was a great show," Don exclaimed. "A night like this convinces me that we're going to make it as big as we want to. There isn't a better feeling in the world than standing on stage and knowing that the audience is with you all the way."

With those words we said goodbye to the four Dokken men, and wished that their desire for success will overcome their personality clashes and lead them to the promised land atop the rock mountain. "I hope so too," Don said with a smile. "I can put up with anything, as long as there is a pot of gold at the end." □

Ross Halfin



Dokken (left to right): Mick Brown, Don Dokken, George Lynch and Jeff Pilson.



living in the limelight

# KISS

*Legendary Quartet  
Return To Life  
Of Fame And Fortune.*

The biggest benefit to not wearing makeup on stage is that the women can recognize us easier after the show. You wouldn't believe what it's like backstage these days — it's heaven. I'm convinced that every beautiful woman in the world has been backstage at one of our shows over the last few years, and they're all welcome. I'd like to take this opportunity to personally invite every one of them down when we hit their town. We promise them a night they'll never forget, whether it's on stage or back in the hotel after the show.

PAUL STANLEY

We've always believed in doing things our own way.

When we first got Kiss together our goal was to look like we crawled out from under some rock in hell. We really haven't changed. There may be groups around who look more outrageous than we do, but there's nobody who can compare to us when it comes to putting it all together. Kiss has the sound, the look, the image. That's what rock and roll is all about to us.

GENE SIMMONS

I never was much of a Kiss fan before I joined the group. I was into giving lessons in California and playing in bands that covered the musical gamut. I've played in jazz groups and pop bands, but playing

Paul Stanley





With *Animalize* now history, Kiss have just completed work on their 29th LP and are still on the top of the metal heap.

heavy metal with Kiss has just been great. I'm having the time of my life. If people had told me I'd be having this much fun a year ago, I would have told them they were crazy.

MARK ST. JOHN

*Animalize* is a state of mind as much as it is an album title. It's a return to basics. When you want to get down to what's really important you have to animalize. You have to get back to using your instincts like an animal. That's what we've done on this album. We've cut out anything that wasn't necessary and we concentrated on delivering music that was loud, simple and exciting.

PAUL STANLEY

I've always had a love for movies, so going to Hollywood to make a film was a

*"We've gone through a number of peaks and valleys over the years, but this is one of our highest plateaus."*

natural for me. I'm a movie trivia buff, especially horror movies. I can tell you who produced and who starred in every horror movie ever made. I realize that information like that isn't very important, but it's fun, and it makes for great dinner conversation.

GENE SIMMONS

It took me a number of years before I felt at home in Kiss. I was the first new member the band ever had, and the group's fans have never been big on change. The guys in the group were great. They were always helpful, and always behind

me all the way. But I knew I had big shoes to fill — especially in the minds of the fans — and that put a lot of pressure on me. The first two years were a little tough, especially because we didn't tour America at all during that time. But thankfully, everything has worked out very well.

ERIC CARR

I can't see how I can ever give up breathing fire on stage. It's become such a tradition — it's almost imperative that I keep doing it. We have given up a lot of traditions over the last few years, but some we'll al-

ways keep. Breathing fire is probably one of them. I enjoy the danger aspect of it as well. It keeps me sharp every night. I know if I let my mind wander I can catch on fire, and that's happened too many times for me to count.

GENE SIMMONS

I really enjoyed producing *Animalize*. It's something I've been wanting to do for a long time. We've always been involved with our albums no matter who was producing, but in the past we felt more comfortable having an extra pair of ears there to bounce ideas



off of. This time we said, 'Let's go for it.' So while Gene was off making his movie, I decided to produce the album. I'm sure it's something I'll continue doing in the future.

PAUL STANLEY

I couldn't believe my luck when I couldn't go on tour with the band in England last fall. We had done all this rehearsing day after day, but I had an arthritic condition in my wrist that made it virtually impossible for me to play guitar. The doctors told me that unless I laid off for a few weeks, the problem would continue. So I had to pass on the English tour in order to get myself prepared for America.

MARK ST. JOHN

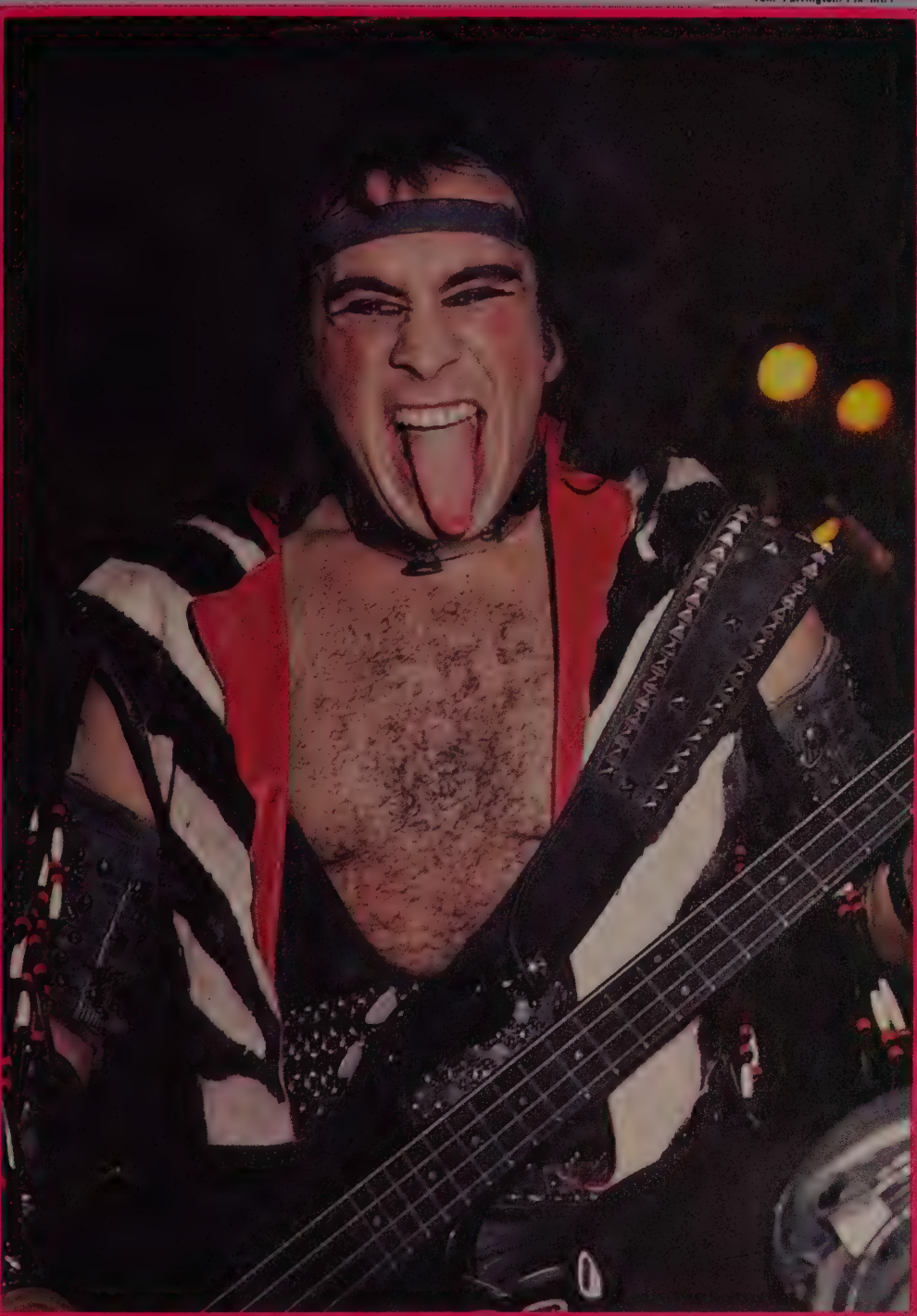
People always ask me how I can keep playing rock and roll after so many years. They wonder why I want to stay on the road for nine months at a time. The answer is easy — I love it. We're treated like royalty wherever we go. We stay in the best hotels, eat in the best restaurants and meet the most beautiful women. Why would I want to give that up? I know that as soon as I'm home for a few days with nothing to do, I start getting the itch to go back on tour. That's where the excitement is for me, and there's nothing in the world that can match it.

PAUL STANLEY

We've caught so much heat from everyone over the years. We've been called satanists, hedonists and communists. The truth of the matter is that we're a rock and roll band. We're entertainers who will stop at nothing to deliver the best show we can night after night. We don't know what the word "no" means. When people say it can't be done, that's when Kiss wants to do it. When people said we'd be finished if we took off our makeup, that's when we knew we had to do it.

GENE SIMMONS

Playing drums with Kiss is a challenge because everybody in this group plays a lead instrument. I'm the one in charge of keep-



Gene Simmons: "When people said we'd be finished if we took off our makeup, that's when we knew we had to do it."

ing the rhythm going. That's fine with me. I'm given plenty of opportunity to step out and get my recognition.

ERIC CARR

The success we've been having lately is very rewarding. We've gone through a number of peaks and valleys over the years, but this is one of our highest plateaus. *Animalize* sold more copies in its first

few weeks than any other album in Kiss history. That means a great deal to us. We made the decision to take charge of our careers a few years ago. We had depended on managers and advisors for a long time, but we finally said, 'This is our life, let's live it the way we want to.' Many people thought we couldn't do it. Once again we proved our detractors wrong.

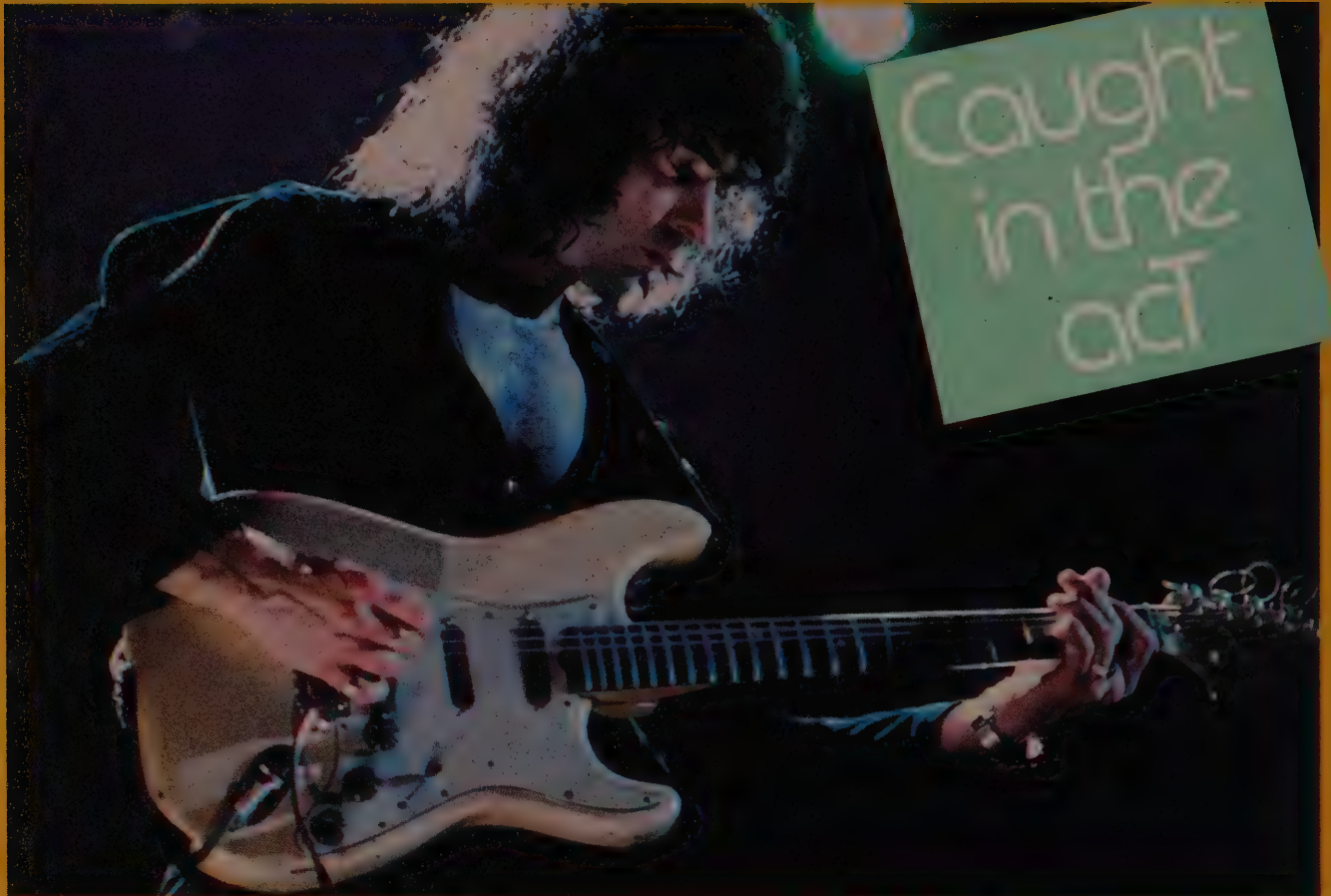
GENE SIMMONS

I love it when I look around and see all the bands who are having success by wearing makeup on stage. It proves that what we were doing 10 years ago is still viable. It also shows that we've had a big impact on rock and roll. That's a nice feeling. We've been able to move beyond that stage now, but it's nice to know that what you've worked on for so many years has left its mark. □

PAUL STANLEY



# Deep Purple



Andy Secher believes this man is God.

by Winston Cummings

Outside the arena, two denim-clad kids no older than 13 jostled with the normal array of street hustlers and scalpers in an attempt to procure a pair of tickets for that night's Deep Purple concert. "I've got to see this show," one kid said to the other. "Yes," said his friend, "Deep Purple is one of my favorite bands."

Little did the pubescent pair realize that the group they were so anxious to see had originally disbanded around the time they were born. But rock and roll has always been a medium surviving on loyal fan support. The fact that the members of Deep Purple are old enough to be the fathers of most of their fans has had little impact on the group's dedicated following—which has made their latest album, *Perfect Strangers*, into a million-selling success and has packed arenas from coast to coast.

"They're legends," one aficionado said outside of the concert hall shortly before the show was to begin. "I never thought I'd get the chance to see the band that recorded *Smoke On The Water*. Now that I'm getting that opportunity, I wouldn't miss it for anything."

Inside the packed arena, the crowd's frenzy grew as the house lights went dark. A staccato Ritchie Blackmore guitar run permeated the hall with a sense of impending excitement. Then, as the stage lights flashed brilliantly, the band launched into *Highway Star*, one of their decade-old anthems. With Jon Lord's swirling keyboards blending effortlessly with the bass licks of Roger Glover, the powerhouse drumming of Ian Paice and the animalistic vocal forays of Ian Gillan, it seemed as if the hands of time had been turned back to 1972, when Deep Purple ruled the metal roost with their classic sound.

Shifting gears with the ease of true champions, the band mixed their new material, such as *Knockin' At Your Back Door*, with such time honored classics as *My Woman From Tokyo* and *Space Truckin'*. As always, the crowd's loudest cheers were reserved for the inimitable man in black—guitar maestro Blackmore—who prowled stage right like a jungle cat. With his brilliant Stratocaster excursions punctuating every number with a touch of artistic brilliance, Purple's musical steamroller picked up momentum throughout the 90 minute set.

Closing with the expected encore of *Smoke On The Water*, the band quickly disappeared to their backstage dressing rooms (Blackmore had his own, while the rest of the band shared another). Relaxing after the show with friends and the group's ever-present bottles of booze, the Purples seemed content—a sharp contrast to the tensions that tore the band asunder a decade earlier.

"We've grown up a lot since then," Glover explained. "We're not trying to top each other on stage every night the way we once were. We still have as much competitive spirit, but we're taking life a little easier. The first time around, we didn't give ourselves the chance to stop and enjoy what we were accomplishing. That was our biggest mistake. We saw the opportunity to make a great deal of money and we simply burned ourselves out. That's something we swore we wouldn't do this time."

"We do try to learn from our mistakes," Lord added. "We'll never play six nights a week again. We've learned to enjoy our work and respect each other—that's all part of growing up. It took us 10 years of being apart to learn to appreciate each other properly. Now that we have the chemistry working better than ever, we'd be foolish to throw it away, and while we may be many things, one thing I hope we're not is foolish." □



# BOSTON

## third stage alert

Legendary Band Plots Return After Six Year Absence.

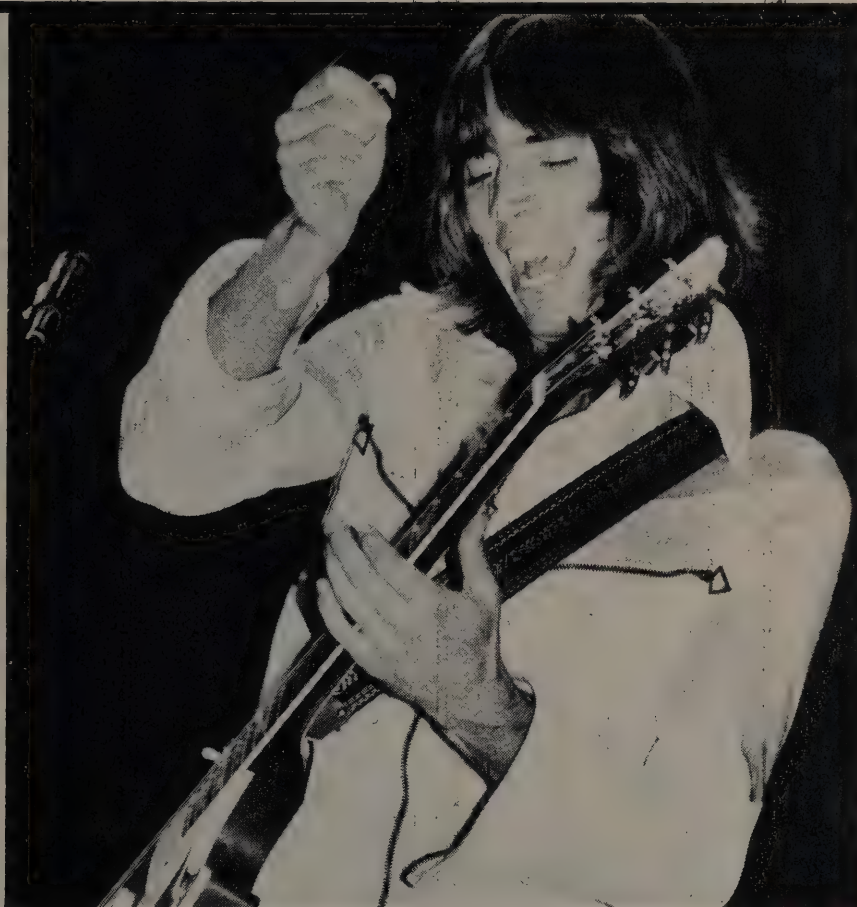
by James Curtiss

Few bands in rock history have had a career shrouded in more mystery than Boston. Responsible for two legendary late 70s LPs, *Boston* and *Don't Look Back*, which featured soaring multi-layered guitar, synthesizer and vocal attacks this Massachusetts-based quintet set musical precedents that have yet to be matched. Now, nearly six years after their second LP hit the stands, stories abound that Boston are about to return to the rock scene. While rumors about the band's next LP, *Third Stage*, have circulated within the music industry for years, it now seems certain that Boston is going to remove the enigmatic cloak that has covered their career for so long.

"We're not sure exactly when the album is going to be released," a spokesperson for the band's new record label, MCA, reported. "At the moment there are still a few legal details that have to be worked out. But I can guarantee everyone that the album exists. I've heard it, and it's incredible. I can't say that any record is worth a six year wait, but if anything comes close, this is it."

The reasons behind Boston's long absence from the music world are tedious and complicated. Paramount among these is the always unpredictable nature of the band's founder and leader, Tom Scholz. Unlike anyone else in the rock business, music has always been a sidelight to Scholz, a gifted inventor who devised the "One-Step" camera while working for Polaroid, and more recently was responsible for the Scholz "Bassman" mini amp. With his creations and projects taking up virtually all of his time, Scholz had little desire to spend six months a year on the road with Boston. Touring had been a stipulation in his contract with Epic Records, the label which released the group's first two albums.

Rather than presenting a new LP to Epic, and thus becoming responsible for spending the next six months touring in support of the album, Scholz decided to simply not submit a new record to the company. Scholz's actions forced Epic to sue the enigmatic performer for breach of contract, tying up Boston's music in litigation for the next five years. "We had no choice," said an Epic representative. "The band obviously owed us three more albums, and they were not delivering new product. We sued for the estimated income we could have garnered through the release of the third, and subsequent, Boston albums."



Eli Roberts

Tom Scholz has completed Boston's *Third Stage* and it should be in the stores soon.

With sales for *Boston* and *Don't Look Back* now near the 10 million unit barrier it's hard to refute Epic's claim of lost income. Yet, as former Boston guitarist Barry Goudreau (now fronting his own band, Orion The Hunter) explained, "Tom is a very stubborn guy. When he gets his mind set on something, he's virtually impossible to deal with. He got it in his head that he wasn't going to be dictated to by the record company and he decided to let them take him to court. He was making a fortune off of his inventions — at least as much as he could have made with Boston — so he really didn't care."

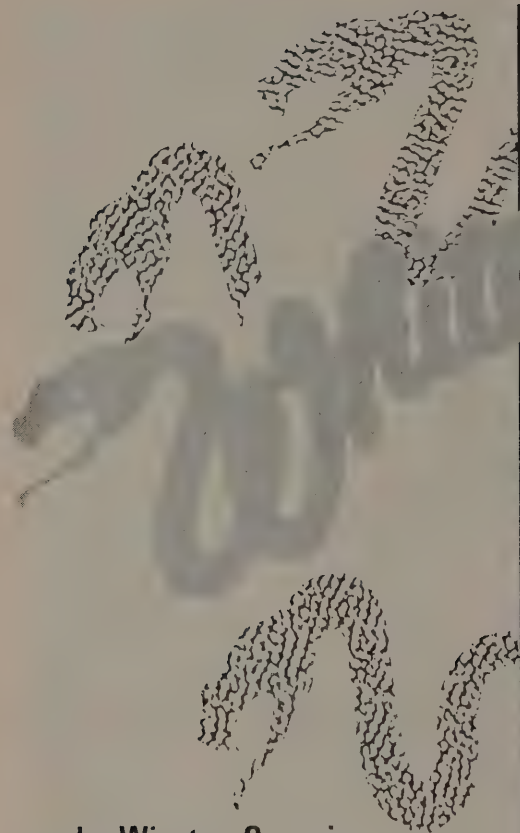
Finally, however, the legal hassles between Epic and Boston drew to a close with both parties apparently satisfied with the judicial decision. Once the band was free to negotiate with other labels, MCA stepped in with a deal that a Scholz

confidant called, "Too good to pass up." The band's next album had been finished for years, and all that a label needed was to agree not to force Boston to tour beyond Scholz's desires. Despite the years of inactivity, Boston had stayed relatively intact, with only Goudreau's defection breaking up the team formed by Scholz, vocalist Brad Delp, bassist Fran Sheehan and drummer Sib Hashian. It seems that after six years, Boston is once again ready to take on the rock world. But the question remains: is the rock world ready for Boston?

"They've attained a sort of legendary status that will allow them to do very well for themselves whenever they decide to start up again," Goudreau said. "Tom seems to have a sense about what the public wants at any given time, and I'm sure he'll prove that once again." □



# crimes of passion



by Winston Cummings

## Coverdale And Sykes Prove To Be True Snake Charmers.

If ever a time was right for Whitesnake to establish themselves as a major force on the American music scene, 1985 is it. Since the band's formation in 1978, when lead vocalist David Coverdale split from Deep Purple to stake out his own career, the Snake have existed on the periphery of the Stateside metal market. They've enjoyed a vociferous cult following, yet they've never been able to break through to major commercial acceptance. Now with the band's lineup streamlined around the nucleus of Coverdale and guitarist John Sykes, Whitesnake seems ready to cash in their chips and go for America's rock and roll jugular.

"I want success in America more than anything," Coverdale stated bluntly. "I know that sounds a little absurd, but it's the truth. We have a sufficient degree of recognition in



John Sykes: One of the new superstars in the guitar world.

Europe and Japan; America remains the last great frontier for us. I'm determined to see that we are successful here. We're willing to spend six months at a time touring. We did it last year, and we'll do it again now."

One of Coverdale's more calculated maneuvers to appeal to the American market has been altering the band's image from a middle-aged blues/rock contingent to a youthful heavy metal aggregation. Gone from last year's successful album, *Slide It In* are guitarists Mel Galley and Mickey Moody,

keyboardist Jon Lord and drummer Cozy Powell — a group whose average age was, to put it kindly, on the far side of 35. What remains is a hard hitting group comprised of Sykes, Coverdale and bassist Neil Murray — average age 25.

"There's no denying we've undergone a major change in the last year," Coverdale explained. "But not all of it was as calculated as you imply. Moody left the band to start his own group, and Mel broke his arm soon after we added Sykes. I've always liked a two



guitar lineup, and I had every intention of keeping that roster when Mel got well. But by the time he was ready we were on the road, and John proved he could handle everything all by himself. In fact, he even gave the older material an urgency that made it more exciting than ever. His background is heavy metal, not blues — and that gives our songs a stronger focus.

"I never felt particularly enamored with keyboards," he added. "Jon Lord's role in the band was minimal over the last few years. I love Jon like a brother — after all we go back to the Purple days — so when the call came that he was going to rejoin Purple, I understood completely. I just decided that any keyboards we'd have from now on would only be to round out our sound. So everything has worked out very well for us — we sound better today than ever before."

As shown on Whitesnake's latest LP, the group's new lineup has created a sound and style that makes the band an instant candidate for superstardom. Not only does the Snake sound better than virtually any other band around, but they look better too. With the ruggedly handsome Coverdale dominating both album and stage with his powerful vocals and macho stance, and blond guitar god Sykes winning over male and female fans alike, it would seem that Whitesnake has all the ingredients needed to reach the very top of the rock world.

"When my mother first saw pictures of John she said to me, 'David are you crazy? Now you'll never get any of the girls,'" Coverdale recalled with a laugh. "Up until then I really hadn't thought about that, but it convinced me to get in the best shape of my life. Getting John in the band not only

## *"Right now, America is our highest priority."*

revitalized us musically — he is an absolutely brilliant guitarist — but it gave us more motivation to make our stage show hot. Together, those elements have made us a tough band to tangle with in any situation."

Unfortunately, as Whitesnake has focused more and more of their time on the American market, they've begun to alienate some of their fans throughout the rest of the world. While in years past the Snake toured England and the Continent for three of four months at a stretch, this year's European tour lasted little over a month. Coverdale sees the potential danger of sacrificing a band strength to bolster a weakness.

"I don't see why being successful in America means we have to suffer in Europe," he said. "We're certainly not neglecting the fans back home, and they know it. We made a very nice living by touring Europe and the Orient for many years, and we hope to continue doing so for many more years. But at the moment America is a top priority for us. It's a challenge, and I'm a man who has always enjoyed a good challenge. We'll never forget that we're British, and I'm sure there will be a British tour with every album we do. It's just that this time our focus is a little different than before."

Ironically, Whitesnake's emergence as a major force on this side of the Atlantic comes in the wake of the precedent shattering success of Deep Purple's **Perfect Strangers** tour. For those of you who don't remember, it was Coverdale who stepped in to replace Ian Gillan when the latter decided to forego the rigors of touring with Purple and start a career independent of the group in 1973. Coverdale's alliance with Purple lasted for some four years, during which time the band produced such classic bits of rock vinyl as **Burn** and **Stormbringer**.

Yet as various members of the Purple entourage continued to leave (most importantly guitarist Ritchie Blackmore in 1975), Coverdale saw the writing on the wall. By 1977, he had signed a solo recording deal and made two albums, **David Coverdale** and **Northwinds**. By 1978, he had gathered together with original Snake guitarists Bernie Marsden and Mickey Moody to produce the band's first album, **Trouble**. That disc was followed by a series of exciting, blues-based LPs such as **Love Hunter** and **Come An' Get It**, which proved unequivocally that Coverdale ranked among the premier vocal talents in rock.

"I've always been proud of my voice," he said. "And I think it's been given a good forum in Whitesnake. Unfortunately, the type of music we were playing was very bluesy, and a lot of Americans thought it was outdated. They saw blues/rock as something from the early 1970s, not the 1980s. Well, the music we're making now is still bluesy, but it's been updated. Whitesnake is a band with a big future. Now I don't think anyone can deny that we're very much a band for today." □

Jacki Sallow

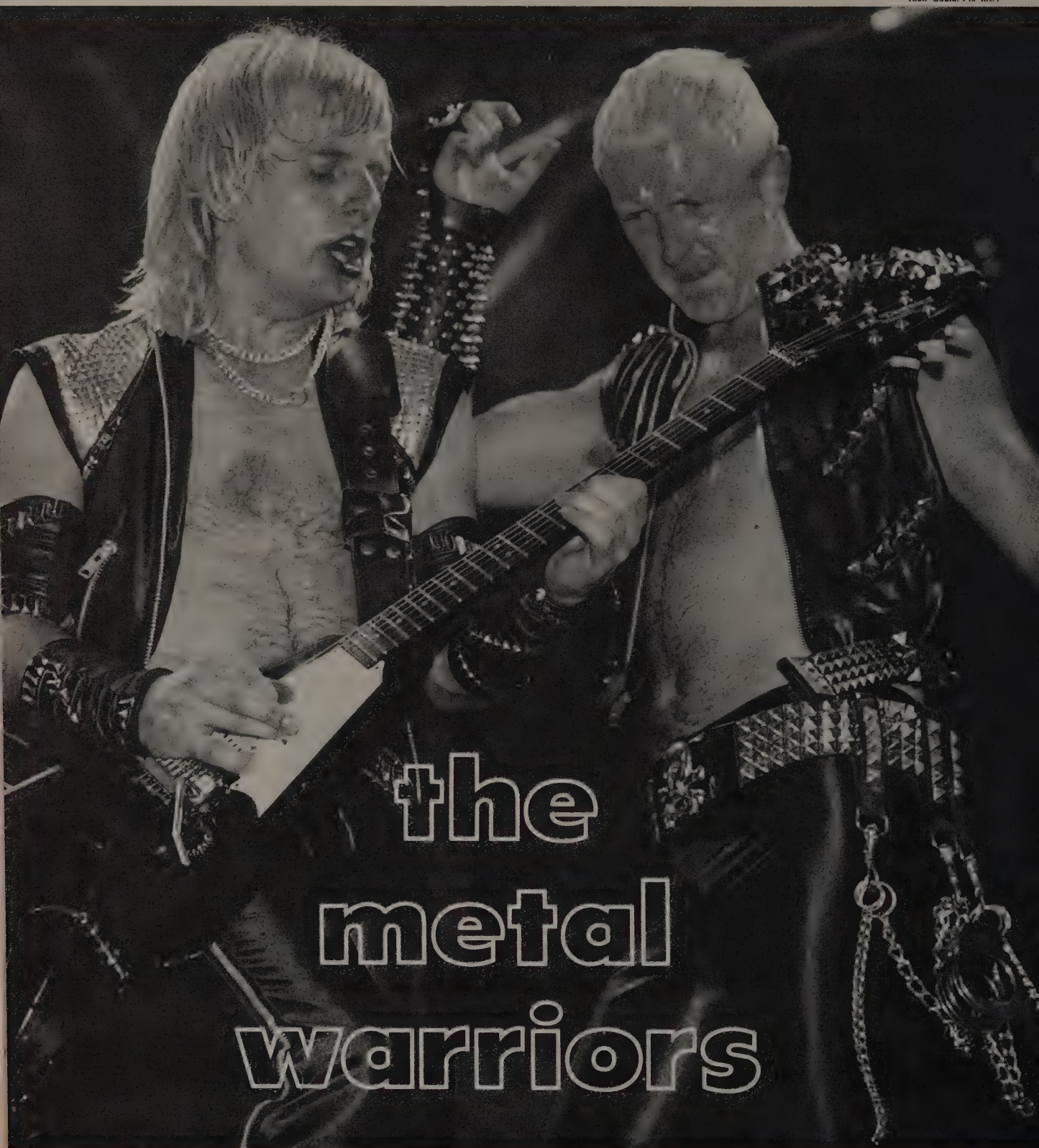


Whitesnake (left to right): Neil Murray, ex-member Cozy Powell, John Sykes and David Coverdale.



# JUDAS PRIEST

Rick Gould/Pix Int'l



the  
metal  
warriors

K.K. Downing and Rob Halford: "We've spent over three months already working on the new album."



# British Legends Prepare For Next U.S. Invasion.

Geoff Thomas

by Ted Grant

Judas Priest's Rob Halford is the quintessential gentleman at all times. Yet, the leather-clad vocalist has something that's bothering him, and while he strains in conversation not to express his dismay, his words are tinged with an edge of anger and disappointment.

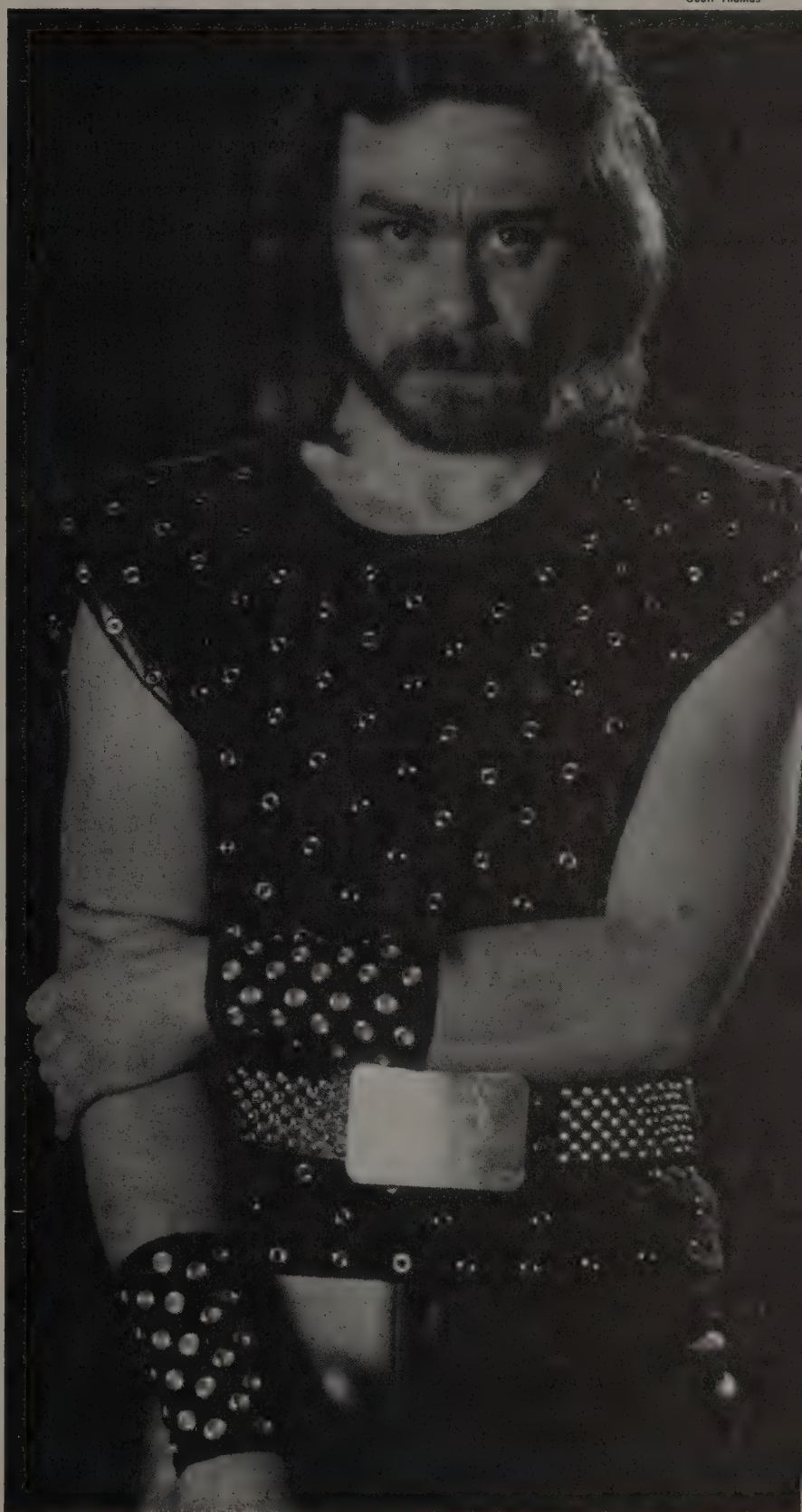
"Priest is the band that kept heavy metal alive during the lean years," he stated. "We were defending the faith in the face of new wave, power pop and disco. When everyone else was cutting their hair and turning toward synthesizers, we were staying with metal. It paid off for us very handsomely in recent years, but I do feel we could do better. I see young bands come along who play music similar to ours and they sell more records than we do. I wish them all the luck in the world — please understand that. But sometimes I say to myself, 'We opened the doors for them, and they're reaping some of the rewards that perhaps we deserve!'"

Halford's bandmate, guitarist K.K. Downing, isn't quite as diplomatic in his assessment of the current heavy metal scene. He knows the role Priest has played in shaping the sound and style of the medium, and he has little trouble in expressing his opinion that his band has been "ripped off" on more than one occasion by younger, hungrier groups.

"Sometimes I become extremely annoyed by what's happening in heavy metal," he said with typical candor. "Somewhere along the line a few groups have gotten the idea that all you need to be successful is a look and an attitude. The worst part, as far as I'm concerned, is that those bands get away with it. A clever record company gets behind them and convinces the fans that what this group is doing is important. Heavy metal is more than the way you look. We spent years playing in clubs and serving as an opening act to reach the level of proficiency we have today.

"I look around and see a lot of groups who have borrowed a great deal from us," he added. "Someone like Rob doesn't seem to mind. He feels that people are intelligent enough to know the real thing from a copy. I'm not so sure. A lot of bands go on the road with a lot of theatrics, and those cover up for certain deficiencies that may exist. It's true for American bands as well as British ones. It's good that heavy metal is finally getting the recognition it deserves, but I don't know if Judas Priest is getting its fair share of that recognition."

To support Downing's claim, one needs only to look at sales figures of Priest's LPs and compare them to various metal competitors. While their 1983 LP, **Screaming For Vengeance**, became the first Priest album ever to attain the lofty platinum sales plateau, their followup, **Defenders Of The Faith**, sold a respectable — yet unspectacu-



Ian Hill: Besides being Priest's bassist, he is Rob Halford's brother-in-law.



Glenn Tipton





# ***"It bothers me when I see other bands borrowing from Judas Priest."***

Geoff Thomas

lar — 800,000 units. When one compares such figures with the multi-million sales figures achieved by the likes of Motley Crue, Ratt and Twisted Sister, the reason for the band's annoyance becomes clear.

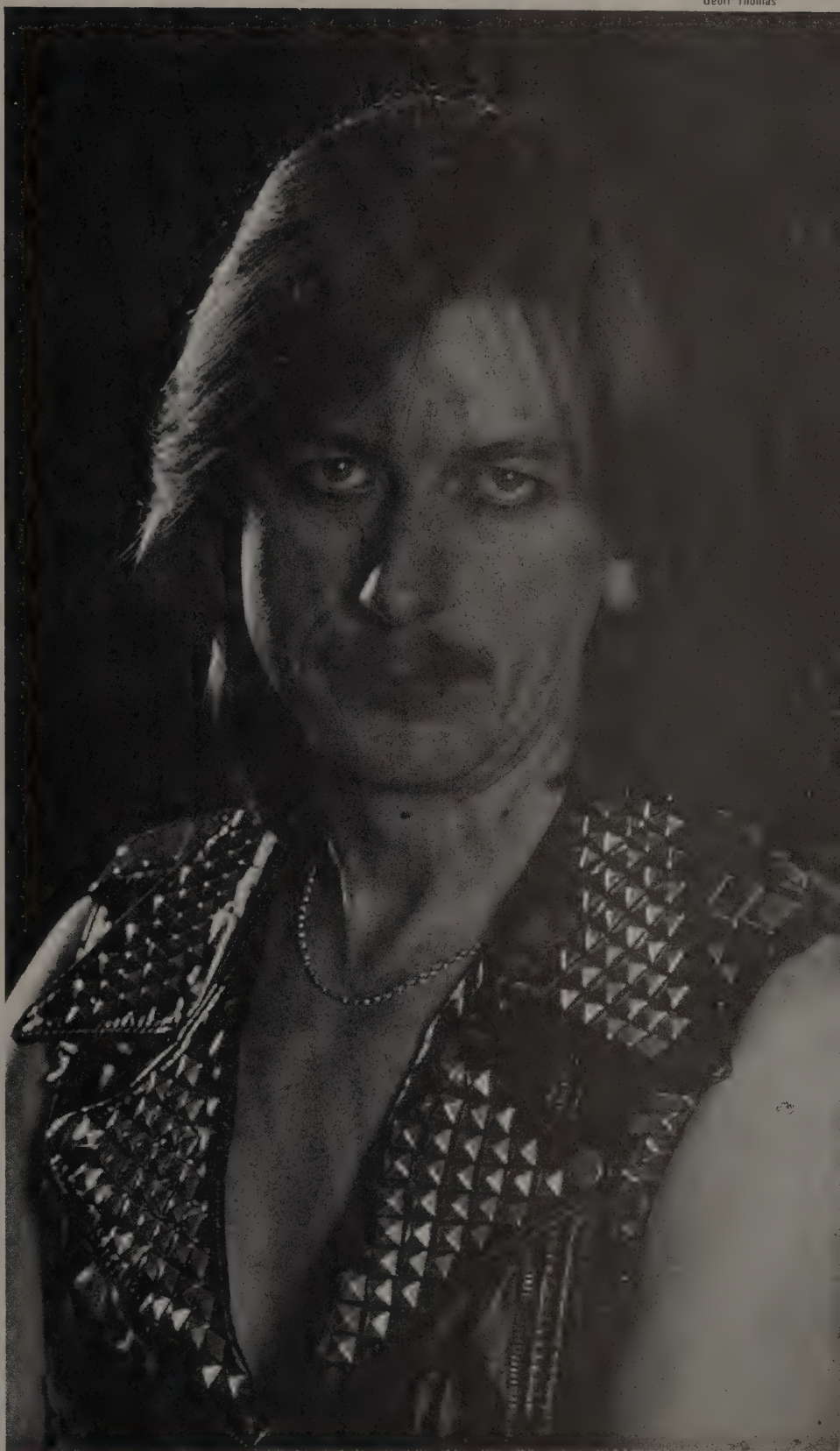
Now, with the Priest's new album on the verge of being released, Halford, Downing, guitarist Glenn Tipton, bassist Ian Hill and drummer Dave Holland know that this is a major crossroad in their career. Will they break through to multi-platinum paradise or will they continue to languish in a metallic netherworld, having cult popularity but unable to garner mass public acclaim?

"One of the things that keeps us from becoming as successful as some so-called metal bands is our music," explained Tipton. "It seems that the groups that break through to big sales figures are playing very homogenized, commercial rock. We're playing heavy metal and we're never going to change that. Many bands have fallen under the metal umbrella in recent years, and I don't know how many of them honestly belong there. Metal and melody don't go hand in hand; in fact, we've often shied away from a song if we thought it was too melodic. Selling out our principles isn't worth moving a few extra records as far as we're concerned."

Perhaps a more basic way of analyzing the dilemma that Priest finds itself in is by examining the band's audience. While more accessible hard rock bands like Van Halen and Leppard seem to have audiences evenly divided between males and females, Priest's no-holds-barred approach has always attracted a predominantly male following. Would the band like to appeal to more women with their music? According to Downing, the matter is not the band's highest priority, but it is something they are considering.

"Of course we'd like to have as many fans as possible," he said. "We know that there are more boys in the audience than girls, but that's always been true for heavy metal. In England it's even worse than it is in America. There, it seems like we never attract *any* women to our shows. We'd never change our style or image to attract more female fans — even if it meant selling more records. We've never been a 'pretty boy' band, though we've always been very concerned with what we wear on stage and the way we present the group."

"I don't see why women can't enjoy our music," Halford added. "There are elements in it that should appeal to everyone. I don't believe you have to perform ballads in order to attract a female following. They know how to rock as well as the males do. The album we're working on now is the best record we've ever done, and the variety of material is astounding. It's all Priest-style heavy metal, but there's a degree of sophistication in there that should appeal to anyone who hears it. Hopefully, it will be the album that brings us the mass audience we want." □

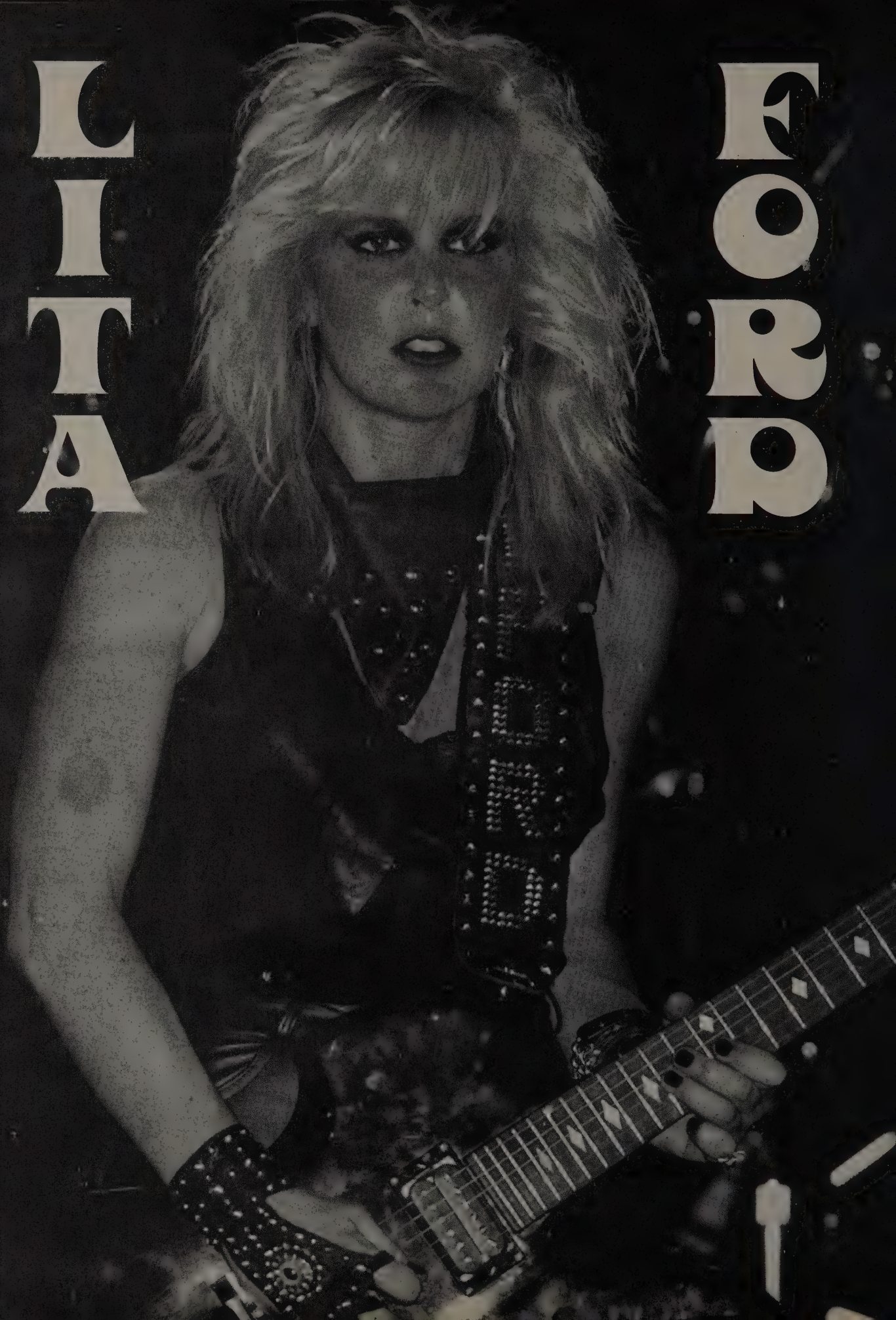


Dave Holland: This is for those people who say we never run Dave's picture.



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# the bride wore black

by Paul Hunter

Over the last few years, Lita Ford has usurped Pat Benatar as hard rock's preeminent female performer. The seductive blonde guitarist/vocalist has managed to combine her sexy good looks with an infectious hard-rocking sound to become a major force on the international rock and roll circuit. Now with the release of her third solo album, Ford seems ready to reach for the next plateau in her career — platinum stardom. Even though she recently emigrated to England from her long time home in California to be with her husband-to-be, Black Sabbath's guitarist Tony Iommi, Lita promises that America has just begun to feel the power of her metal attack.

**Hit Parader:** A lot is happening in your life at the present time. You have your new LP out, and you've recently become engaged. Is there one thing in particular that excites you more than anything else?

**Lita Ford:** Everything's pretty exciting. But the album is what is really turning me on at the moment. At this point, I've gotten used to the idea of being engaged to Tony, it's the reaction to the album that's very exciting now. Oh, wait a minute (laughs). That sounds horrible. If Tony reads that he'll get really mad. Make sure you print that getting engaged to him is the most exciting thing that's ever happened to me.

**HP:** How did you two meet?

**LF:** We've known each other on and off for a while now. I've always been a big fan of his, and meeting him was a real thrill for me. I love the way he plays guitar, and Black Sabbath was a big influence on me when I was growing up.

**HP:** Didn't you two jam together on stage recently?

**LF:** That was about six months ago at the Capitol Theater in New Jersey. We did it for some guitar special that ran on MTV. It was really a kick to go out and play some Sabbath stuff with him. Hell, I grew up on that stuff. The first concert I ever went to was a Black Sabbath show in Long Beach, California.

**HP:** There's a song titled *The Bride Wore Black* on the new LP. Did that come about because of your relationship with Tony?

**LF:** In a way, yes. I wrote it with our bass player, Gordon, after Tony and I got engaged, so I guess it did have a certain influence, but I just liked the way the title sounded. It really fits my image. I'd like to do a whole concept video for it — kind of the reverse of Billy Idol's *White Wedding*.

**HP:** Speaking of your image, you've toned down a bit over the last few years. On your first album cover you were dressed in a leather "G" string holding a bleeding guitar. You've come a long way from that.

**LF:** I hope so. I was never comfortable with the way I was marketed in the beginning. I never wore that kind of outfit on stage, and I never was a big one for blood. The record company was trying to sell me as a sex symbol, and I kept telling them, "I'm not a sex symbol, I'm a guitar player." If people want to view me as a sex

symbol that's fine with me, but the music comes first, and I'm determined to make sure people realize that.

**HP:** How tough is it being a woman in rock and roll? I don't think too many male performers would have been exploited the way you've been in your career.

**LF:** I don't know if I've been exploited since my time in the Runaways. I mean nobody drugged me and threw me into those leather costumes. I had to agree with it. I may regret it now, but I thought it would be a good way to attract a little extra attention. I guess it was, but I didn't attract the kind of attention I wanted. That's part of being a woman in this business, and believe me,

it is tough. But if music's in your blood, then you've got to go for it. Most girls are told playing guitar in front of a stack of Marshall amps isn't very feminine, but if you believe in it, you do it.

**HP:** You've always had a reputation for being a pretty heavy partier. How true is it?

**LF:** If I did half the things people said I've done, I'd probably be unable to talk to you now. The truth is that I work my ass off. I'm on the road a lot, and when I'm not, I'm working on new music. There really isn't that much time to go out and party. Sure, I like having a good time, but who doesn't? I party in moderation. I don't have time to lead a wild lifestyle.

**HP:** You've been able to break through in Europe and the Orient before doing so in the States. Why is that?

**LF:** I'm not sure. There may be some fans who remember the Runaways, especially in Japan, where we toured a lot. But the real reason is, that instead of looking at me as a woman as they have in America, they've looked at me as a musician. That lets them appreciate my music a lot more.

**HP:** Is there anything in particular you feel you have to prove because you are a woman?

**LF:** Yes — you don't need to have balls between your legs to play rock and roll. It's as simple as that. I don't want to be thought of as a good female guitarist — I want to be thought of as a good guitarist, *period*. Being a woman can be a big advantage in this business. I enjoy being a woman who can go on stage and kick ass on guitar. But you've got to work twice as hard to get the respect you deserve. That respect is what I'm out to get this time. □



Lita Ford was recently engaged to Black Sabbath guitarist Tony Iommi.



# MADAM X

## girls night out

Petrucci Sisters Prove Girls Just Want To Have Fun.

by Marc Shapiro

"We're just like the kids we play for," observes Madam X bassist Chris Doliber. "They don't want to hear love songs because they've never been in love and neither have we. But lust? We've all been in lust. That's something we can all relate to."

Doliber's bit of philosophy receives an affirmative nod from guitarist Maxine Petrucci. The pair, along with Maxine's sister, drummer Roxy Petrucci and singer Bret Kaiser, are polishing off a night-long video session for their debut album, the hard and heavy **We Reserve The Right**, with a series of press interviews. The majority of questions focus on the group grope that was rumored to have occupied much of Madam X's three nonstop years on the road.

"We didn't fool around," says Maxine. "The

whole relationship between the four of us is like brother and sister. There was never any question of Roxy and I jumping into the sack with Bret or Chris. Madam X is a musical situation, not a sexual one."

This platonic relationship has served as an effective buffer between the members of Madam X and their often overheated fans. Both Chris and Maxine remember times when the guys had to come to the girl's rescue.

"They saved us a few times too," laughs Chris.

Madam X's live show, which includes such ditties as *She's Hot Tonight* and *Cat's Got Your Tongue*, also inspires some bizarre behavior in their audience.

Madam X formed in Detroit in 1981. But while the quality of their musicianship was never in doubt, the band couldn't get arrested in Motor City.

"Club owners wouldn't book us even with the novelty of the band having two women in it," remembers Maxine. "They said the only way they'd book us was if we performed naked."

Not willing to take it all off to work, Madam X hit the highway in the time-honored, but increasingly lost art of road work. Maxine claims that the band is a lot better for having done it the hard way.

"We know the reality of having to fix equipment on the road and having our main meal consist of crackers. We're not like a lot of bands who work in a bank during the day, play a club once a week and then sit out on the beach waiting to be discovered. We did things the hard way."

Chris agrees. "We learned how to get the maximum out of our music and our audience. We've got it down to a science. We know exactly how and what it takes to get an audience off." □



Jeffrey Mayer

Madam X (left to right): Chris "Godzilla" Doliber, Bret Kaiser, Maxine Petrucci, and in back, on drums, Roxy Petrucci.



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## FOLLOW YOUR HEART

As recorded by Triumph

**EMMETT  
MOORE  
LEVINE**

*People say  
Don't ever look behind  
Happiness is just a state of mind  
Rock and roll lives and breathes  
in the hearts of the young.*

*So carry on  
You're runnin' on borrowed time  
Tryin' hard to survive  
Keep on runnin'  
Your time is comin'  
Keep your dreams alive.  
Follow your heart  
You got to follow your heart  
Living for today  
Forget about tomorrow  
Follow your heart  
You got to follow your heart  
Any other way will only lead  
to sorrow  
Don't wait any longer  
Follow your heart.*

*Play for keeps  
And try to never lose  
Live it fast but live the life  
you choose  
Rock and roll lives and breathes*

*in the hearts of the young.*

*So let it ride  
Each time you roll the dice  
Luck will finally arrive  
Keep on runnin'  
Your time is comin'  
Keep your dreams alive.*

*Follow your heart  
You got to follow your heart  
Living for today  
Forget about tomorrow  
Follow your heart  
You got to follow your heart  
Any other way will only lead  
to sorrow  
Yes I know  
You got to let it go.  
Oh listen to the rhythm  
Your heart won't lie  
Rock and roll hearts  
Just never die  
They never die.*

*Follow your heart  
You got to follow your  
heart  
Living for today  
Forget about tomorrow  
Follow your heart  
You got to follow your  
heart  
Any other way will only lead  
to sorrow  
Follow your heart.*

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## TURN UP THE RADIO

As recorded by Autograph

**STEVE PLUNKETT  
STEVE ISHAM  
RANDY RAND  
KENI RICHARDS  
STEVEN LYNCH**

*Turn it up  
I'm workin' hard you're workin'  
too  
We do it ev'ryday  
For ev'ry minute I have to work  
I need a minute of play  
Day in day out on we go  
Things go better with rock  
The only time I turn it down  
Is when I'm sleepin' it off.*

*Turn up the radio  
I need the music  
Give me some more  
Turn up the radio  
I wanna feel it  
Gotta give me some more.*

*Now listen  
I wanna shake I wanna dance  
So count it off 1, 2, 3  
I hear the beat I'm in a trance  
No better place to be  
Day time, night time, any time  
Things go better with rock  
I'm goin' twenty-four hours a day  
I can't seem to stop.*

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## LACK OF COMMUNICATION

As recorded by Ratt

**CROUCIER  
PEARCY**

Too many problems the world  
can't solve  
Too many people no one wants  
to be involved  
(Lack of communication back  
off).

Keep rearranging it's all the  
same  
Always saying someone else is  
to blame  
(Lack of communication back  
off).

Look all around you you're  
standing tall  
Hold tight no one's gonna  
answer your call  
(Lack of communication back  
off).

Put up our boundaries we build  
our walls  
It's all right no one's gonna  
chase us at all  
(Lack of communication back  
off).

Time's passing us by  
We have our reason  
No one wants to cry  
We have our reason  
Questions asking why  
We have our reasons  
Problems still arise  
We have our reason  
Back off.

You're so together you fall  
apart  
You never miss when you're  
shooting  
Straight for the heart  
(Lack of communication back  
off).

You see it your way I'll see it  
mine  
Conversation is a useless  
change of time  
(Lack of communication back  
off).

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## WE'RE NOT GONNA TAKE IT

As recorded by Twisted Sister

**D. SNIDER**

We're not gonna take it  
No we ain't gonna take it  
We're not gonna take it anymore.

We've got the right to choose and  
There ain't no way we'll lose it  
This is our life  
This is our song  
We'll fight the powers that be just  
Don't pick our destiny 'cause  
You don't know us  
You don't belong.

We're not gonna take it  
No we ain't gonna take it  
We're not gonna take it anymore.

Oh you're so condescending  
Your gall is never ending  
We don't want nothin'  
Not a thing from you  
Your life is trite and jaded  
Boring and confiscated  
If that's your best  
Your best won't do.

Oh oh  
We're right  
Yeah  
We're free  
Yeah  
We'll fight  
yeah  
You'll see  
Yeah.

We're not gonna take it  
No we ain't gonna take it  
We're not gonna take it anymore.

We're not gonna take it  
No we ain't gonna take it  
We're not gonna take it anymore  
No way.

Oh oh  
We're right  
Yeah  
We're free  
Yeah  
We'll fight  
Yeah  
You'll see  
Yeah.  
(Repeat chorus)

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## 2 MINUTES TO MIDNIGHT

As recorded by Iron Maiden

**SMITH  
DICKINSON**

Kill for gain or shoot to maim  
But we don't need a reason  
The Golden Goose is on the loose  
And never out of season  
Some blackened pride still burns  
inside  
This shell of bloody treason  
Here's my gun for a barrel of fun  
For the love of living death.

The killer's breed or the demon's  
seed  
The glamour, the fortune, the  
pain  
Go to war again, blood is  
freedom's stain  
But don't you pray for my soul  
anymore.

2 minutes to midnight  
The hands that threaten doom  
2 minutes to midnight  
To kill the unborn in the womb.

The blind men shout let the  
creatures out  
We'll show the unbelievers  
The Napalm screams of human  
flames  
Of a prime time Belsen Feast yeah  
As the reasons for the carnage  
cut their meat and lick the  
gravy  
We oil the jaws of the war  
machine and feed it with our  
babies.  
(Repeat chorus)

The body bags and little rags  
of children torn in two  
And the jellied brains of those  
who remain to put the finger  
right on you  
As the Madmen play on words  
and make us all dance to their  
song  
To the tune of starving millions  
to make a better kind of gun.  
(Repeat chorus)

Midnight ... all night.

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## SATISFIED MAN

As recorded by Molly Hatchet

**TOM DELUCA  
TOM JANS**

*Don't do no drugs  
Don't have the time  
I stay straight  
But I don't mind  
Cause I got love  
The best in all the land  
I'm just a satisfied man.*

*Ain't no girl  
Can turn my head  
Cause I got better  
Waitin' home in bed  
She does it all  
Never can complain  
Makes me a satisfied man.*

*And when the world  
Comes falling down  
We'll be together  
No one else around  
Face to face  
Right up to the end  
I'll go out a satisfied man.*

*She keeps it coming  
She keeps me going  
Every night and every day  
Yea she's all mine.*

*Satisfied man  
Ooo I'm so satisfied  
Yea I'm so satisfied ooo I'm so  
satisfied  
I'm a satisfied man.*

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## RADIOACTIVE

As recorded by The Firm

**JIMMY PAGE  
PAUL RODGERS**

*Well I'm not uptight  
Not unattracted  
Turn me on tonight  
'Cause I'm radioactive  
Radioactive  
There's not a fight  
And I'm not your captive  
Turn me loose tonight  
'Cause I'm radioactive  
Radioactive.*

*I want to stay with you  
I want to play with you baby  
I want to lay with you  
And I want you to know.*

*Got to concentrate  
Don't be distractive  
Turn me on tonight  
'Cause I'm radioactive  
Radioactive  
Radioactive  
Radioactive.*

*I want to stay with you  
I don't want to play with you  
I want just to lay with you  
And I want you to know.*

*Got to concentrate  
Don't be distractive  
Turn me loose tonight  
'Cause I'm radioactive oh yeah  
Oh yeah radioactive  
Don't you stand, stand too close  
You might catch it.*

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## IT'S A HARD LIFE

As recorded by Queen

**FREDDIE MERCURY**

*I don't want my freedom  
There's no reason for living with  
a broken heart.*

*This is a tricky situation  
I've only got myself to blame  
It's just a simple fact of life  
It can happen to anyone  
You win you lose  
It's a chance you have to take  
with love  
Oh yeah I fell in love  
And now you say it's over and  
I'm falling apart.*

*It's a hard life to be true lovers  
together  
To love and live forever in each  
others hearts  
It's a long hard fight to learn  
to care for each other  
To trust in one another right  
from the start  
When you're in love.*

*I try and mend the broken pieces  
I try to fight back the tears  
They say it's just a state of mind  
But it happens to everyone  
How it hurts deep inside  
When your love has cut you  
down to size  
Life is tough on your own  
Now I'm waiting for something  
to fall from the skies  
And waiting for love.*

*Yes it's a hard life two lovers  
together  
To love and live forever in each  
others hearts  
It's a long hard fight to learn  
to care for each other  
To trust in one another right  
from the start  
When you're in love.*

*It's a hard life in a world that's  
filled with sorrow  
There are people searching for  
love in ev'ry way  
It's a long hard fight but I'll  
always live for tomorrow  
I'll look back on myself and say  
I did it for love.*

*Yes I did it for love for love  
Oh I did it for love.*

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## WILL THE WOLF SURVIVE

As recorded by Los Lobos

**DAVID HIDALGO  
LOUIE PEREZ**

*Through the chill of winter  
Running across a frozen lake  
Hunters hard on his trail  
All odds are against him  
With a family to provide for  
The one thing he must keep alive  
Will the wolf survive  
Will the wolf survive.*

*Drifting by the roadside  
Lines etched on an aging face  
Wants to make some honest pay  
Losing to the range war  
He's got two strong legs to guide  
him  
Two strong arms keep him alive*

*Will the wolf survive.*

*Standing in the pouring rain  
All alone in a world that's  
changed  
Running scared now forced to  
hide  
In a land where he once stood  
with pride  
But he'll find his way  
By the morning light.*

*Sounds across the nation  
Coming from young hearts and  
minds  
Battered drums and old guitars  
Singing songs of passion  
It's the truth that they all look for  
Something they must keep alive  
Will the wolf survive  
Will the wolf survive  
Will the wolf survive.*

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The official sweatshirt from the "USA for AFRICA" recording session. White long-sleeve, crewneck, 50/50 poly/cotton sweatshirt imprinted in vivid colors with the "USA for AFRICA" logo (front print only). Your purchase of this item will help feed an African child for almost a month.\*  
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Item #3 \$13.00 S,M,L,XL

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Share the excitement of this unprecedented recording session by wearing this white short-sleeve, 100% cotton t-shirt (front of shirt imprinted with a full color photo and the names of the 45 participating artists; back of shirt imprinted with "USA for AFRICA" logo). Your purchase of this item will help provide 100 vials of penicillin for needy families.\*  
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Wear these official pins to show your part of the effort! Special collector's item imprinted in vivid colors. Your purchase of this set will help supply four clinical thermometers for a health clinic.\*  
Item #5 \$8.00

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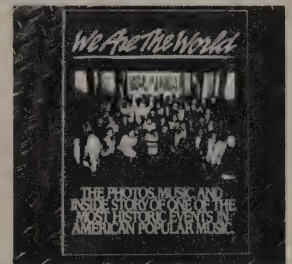
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Read the exclusive inside story of one of the most historic recording events in American popular music, containing the photos, music and much more. (Perigee/Putnam Books) Your purchase of this item will help supply enough vaccine to immunize 15 African children against tuberculosis.\*  
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## STRUNG OUT

As recorded by Steve Perry

**STEVE PERRY  
CRAIG KRAMPF  
BILLY STEELE**

One very happy warm summer  
nite  
I saw your face what could I do  
So carefully I walked straight up  
to you.

And in the shadows of a moonlit  
nite  
I saw those eyes a shinin' through  
Heart of gold I love you misty  
blue.

Oh it's hard to love somebody  
Especially when they don't  
belong to you  
'Cause they're loving someone  
else  
Strung out and hung up on you.

I feel like Bogart in a crazy movie  
Bogie 'n me we never beg  
But this time maybe I've got  
voices in my head.

They're sayin' that he's never  
been good to you  
And he's always hurt and let you  
down  
If what you need is good lovin'  
I'll be around.

It's hard to love somebody  
Especially when they don't  
belong to you  
'Cause they're loving someone  
else  
Strung out and hung up on you  
Strung out  
Strung out.

Well it's hard to love somebody  
Especially when they don't  
belong to you  
'Cause they're loving someone  
else  
Strung out and hung up on you.

It's hard to love somebody  
Oh when they don't belong to you  
'Cause they're loving someone  
else  
Strung out and hung up on you  
Strung out and hung up on you  
Yea strung out  
Yea strung out  
Strung out  
Strung out  
Strung out  
Strung out.

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## HOT FOR TEACHER

As recorded by Van Halen

**EDWARD VAN HALEN  
ALEX VAN HALEN  
MICHAEL ANTHONY  
DAVID LEE ROTH**

Oh wow man  
Wait a second man  
What do you think the teacher's  
gonna look like this year.

T-t-teacher stop that screamin'  
Teacher don't you see  
Don't wanna be no uptown fool  
Maybe I should go to hell  
But I am doing well  
Teacher needs to see me after  
school  
I think of all the education that  
I've missed  
But then my homework was  
never quite like this.

Got it bad  
Got it bad  
Got it bad  
I'm hot for teacher  
I've got it bad, so bad  
I'm hot for teacher.

Hey I heard you missed us  
we're back  
I brought my pencil  
Give me something to write on  
man.

I heard about your lessons  
But lessons are so cold  
I know about this school  
Little girl from Cherry Lawn  
How can you be so bold  
How did you know that golden  
rule  
I think of all the education that  
I've missed  
But then my homework was  
never quite like this.

Oh got it bad  
Got it bad  
Got it bad  
I'm hot for teacher  
I've got it bad, so bad  
I'm hot for teacher woh.

Oh man I think the clock is  
slow  
I don't feel tardy  
Class dismissed.

I've got it bad  
Got it bad  
Got it bad  
I'm hot for teacher.

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## THAT WAS YESTERDAY

As recorded by Foreigner

**M. JONES  
L. GRAMM**

I thought I knew you well  
But all this time I could never tell  
I let you get away  
Haunts me ev'ry night and ev'ry  
day.

You were the only one  
The only friend that I counted on  
How could I watch you walk  
away  
I'd give anything to have you here  
today.

But now I stand alone with my  
pride  
And dream that you're still be my  
side.

But that was yesterday  
I had the world in my hands  
But it's not the end of the world  
Just a slight change of plans  
That was yesterday  
But today life goes on  
No more hiding in yesterday  
'Cause yesterday's gone.

Love my love I gave it all  
Thought I saw the light  
When I heard you call  
Life that we both could share  
Has deserted me  
Left me despair.

But now I stand alone with my  
pride  
Fighting back the tears  
I never let myself cry.

But that was yesterday  
Love was torn from my hands  
But it's not the end of my world  
Just a little hard to understand  
That was yesterday  
But today life goes on  
You won't find me in yesterday's  
world  
Now yesterday's gone.

Goodbye yesterday  
Now it's over and done  
Still I hope somewhere deep in  
your heart  
Yesterday will live on.

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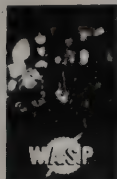
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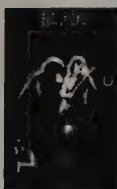
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Skull ..... T-B-A-E-X  
Heavy Metal Rules ..... T-J  
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Go-Go's ..... T-J-P  
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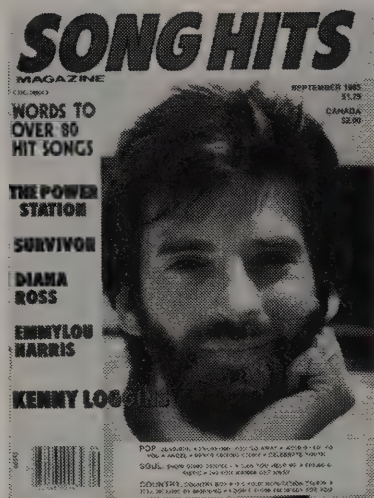
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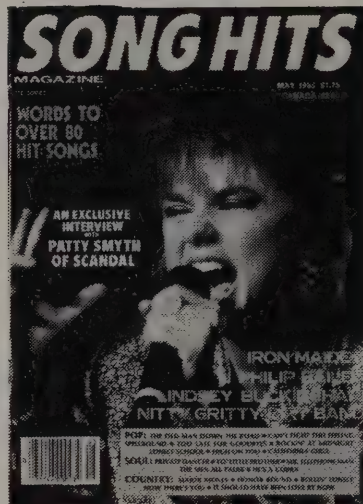
Aug. 85



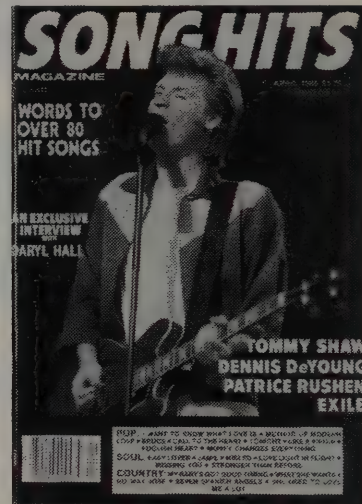
July 85



June 85



May 85



April 85

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### March, 1985

Billy Idol interview  
Corey Hart interview  
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### January, 1985

Chris De Burgh interview  
Gil Moore of Triumph  
interview  
Bon Jovi  
Brass Construction interview  
Tammy Wynette

### December, 1984

Kevin Cronin of REO  
Speedwagon interview  
Wang Chung  
Robbin Crosby of Ratt  
interview  
Peabo Bryson interview  
Hank Williams Jr.

### November, 1984

Alex Lifeson of Rush interview  
King Crimson interview  
Bruce Springsteen  
Shannon interview  
Willie Nelson

### October, 1984

Steve Perry interview  
Rob Halford of Judas Priest  
interview  
Missing Persons interview  
Patti Austin interview  
Waylon Jennings

### September, 1984

Van Halen  
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**As recorded by Grim Reaper**

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You can't refuse  
I keep my eyes on you 'cos I  
tell you that you lose  
Now you can come with me to  
a place you know so well  
I will take you to the very gates  
of hell.*

**See you in hell my friend  
See you in hell my friend  
See you in hell my friend  
I'll see you in hell  
See you in hell my friend  
See you in hell my friend  
See you in hell my friend  
I'll see you in hell yeah.**

**See you in hell  
The choice of ten of many sins  
can be yours  
Half my kingdom for the choice  
is yours  
You can take it anytime that  
you need  
Beg steal or borrow all you've  
got to do is plead.**

*See you in hell my friend  
See you in hell my friend  
See you in hell my friend  
I'll see you in hell  
See you in hell my friend  
See you in hell my friend  
See you in hell my friend  
I'll see you in hell ooh yeah.*

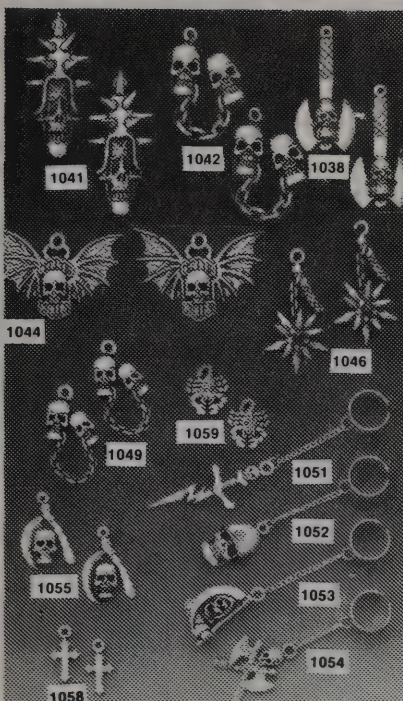
***Come with me I will take you  
down to the very debts of  
your soul  
And I'll make you burn  
See you, see you in hell  
See you, see you.***

Can I make you an offer  
You can't refuse  
I kept my eyes on you 'cos I told  
you that you'd lose  
Now you can come with me to  
a place you know so well  
Like I told you at the very gates  
of hell.

***(Repeat chorus)***

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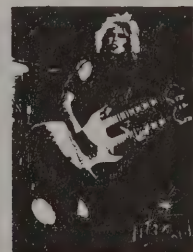
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## HEAVEN'S ON FIRE

As recorded by Kiss

**PAUL STANLEY  
DESMOND CHILD**

*I look at you and my blood  
boils hot*

*I feel my temperature rise*

*I want it all give me what you  
got*

*There's hunger in your eyes*

*I'm getting closer*

*Baby hear me breathe*

*You know the way to give me  
what I need*

*Just let me love you*

*And you'll never leave.*

*Feel my heart*

*Takin' you higher*

*Burn with me*

*Heaven's on fire*

*Paint the sky*

*With desire*

*Angel fly*

*Heaven's on fire.*

*I got a fever ragin' in my heart  
You make me shiver and shake  
Baby don't stop take it to the  
top*

*Eat it like a piece of cake*

*You're comin' closer*

*I can hear you breathe*

*You drive me crazy when you*

*start to tease*

*You could bring the devil to his  
knees.*

*Oh heaven's on fire*

*Oh heaven's on fire.*

*I'm getting closer*

*Baby hear me breathe*

*You know the way to give me*

*what I need*

*Just let me love you*

*And you'll never leave.*

*Oh heaven's on fire*

*Oh heaven's on fire.*

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## FOREVER MAN

As recorded by Eric Clapton

**JERRY LYNN WILLIAMS**

*How many times must I tell you  
baby*

*How many bridges I've got to  
cross*

*How many times must I swear to  
myself*

*Before I can talk to the boss*

*Before I can talk to the boss.*

*How many times must I say I love  
you*

*Before you finally understand  
Won't you be my forever woman*

*I'll try to be your forever man*

*Try to be your forever man.*

*(Repeat)*

*Forever man, forever man,  
forever man*

*Forever man, forever man,  
forever man*

*I'll try to be your forever man.*

*Forever man, forever man,  
forever man*

*Forever man, forever man,  
forever man*

*Forever man, forever man,  
forever man*

*I'll try to be your forever man.*

## ONLY THE YOUNG

As recorded by Journey

**STEVE PERRY  
NEAL SCHON  
JONATHAN CAIN**

*Another night in any town  
You can hear the thunder of their  
cry*

*Ahead of their time  
They wonder why.*

*The shadows of a golden age  
A generation waits for dawn  
Brave carry on  
Bold and the strong.*

*Only the young can say  
They're free to fly away  
Sharing the same desires  
Burnin' like wild fire.*

*They're seein' through the  
promises  
And all the lies they dare to tell  
Is it heaven or hell  
They know very well.*

*Only the young can say  
They're free to fly away  
Sharing the same desires  
Burnin' like wild fire.  
(Repeat)*

*Only the young can say  
Only the young can say  
Only the young can say.*

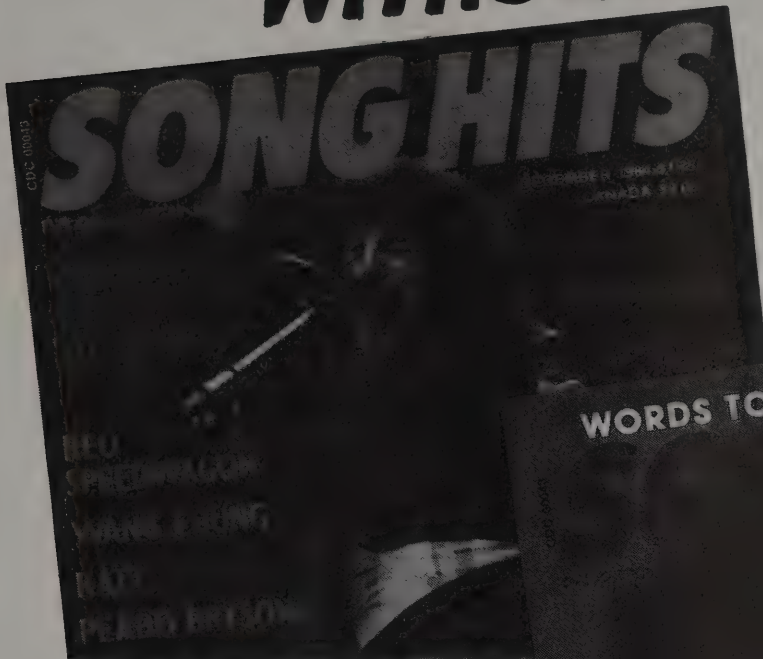
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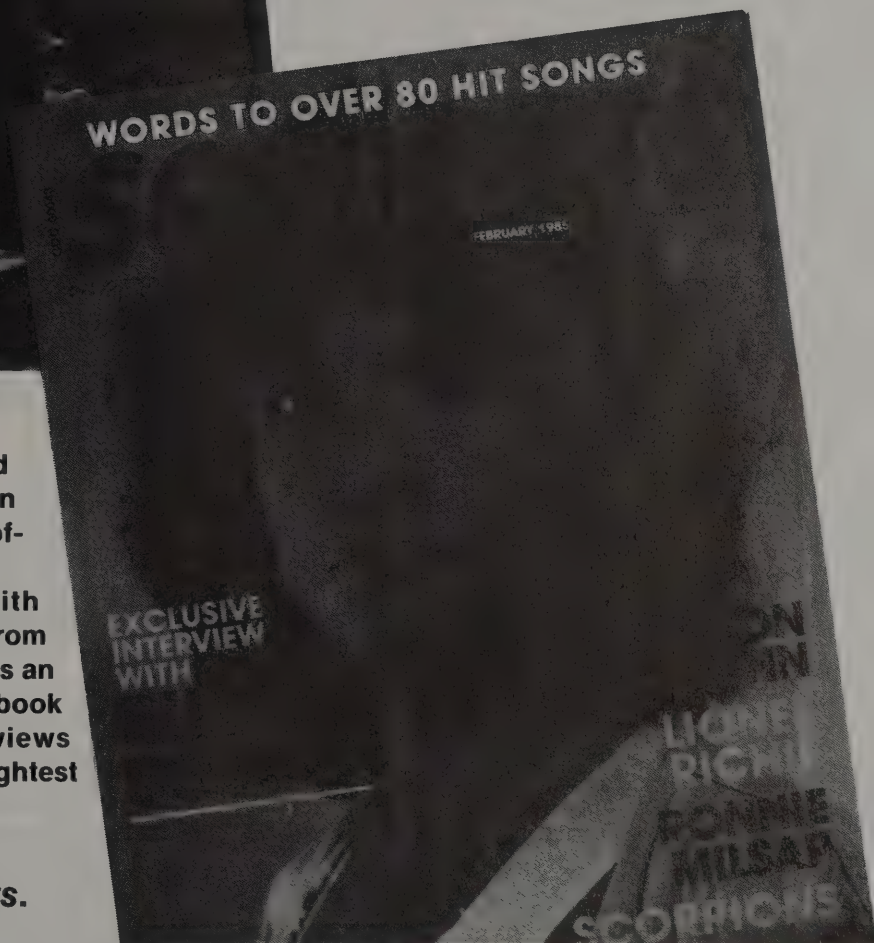


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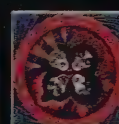
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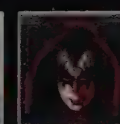
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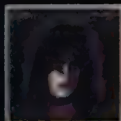


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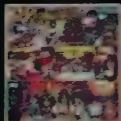
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## THRILLS IN THE NIGHT

As recorded by Kiss

**PAUL STANLEY**

*Early morning  
As she wakes from her sleep  
Nine to five  
Is the day that she'll keep  
Ties her hair up  
And her blouse buttoned tight  
Gets her work done  
As she waits for the night.*

*All the people  
Tell me what would they say  
If they knew her  
How she hides it away  
Locked inside  
There's the start of a flame  
And the feeling  
That she never will tame.*

*Ooh as she's walking around  
like a mystery*

*Ooh there's a woman that nobody  
sees  
Livin' inside.*

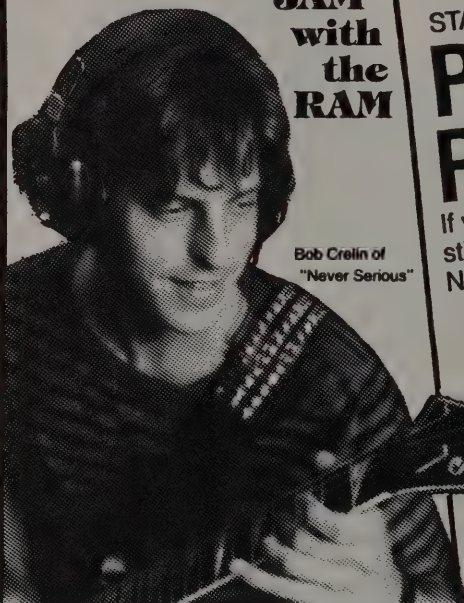
*Thrills in the night  
Far from the light  
Passion taking over  
Prices she pays  
All through the days  
No one really knows her.*

*In the evening  
When she takes to the street  
She goes hunting  
With a body in heat  
And desires  
She's kept hidden inside  
Make her tingle  
And she knows why she lies.*

*Ooh as she's walking around like  
a mystery  
Ooh there's a woman that nobody  
sees  
Livin' inside.*

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**JAM  
with  
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Bob Crelin of  
"Never Serious"

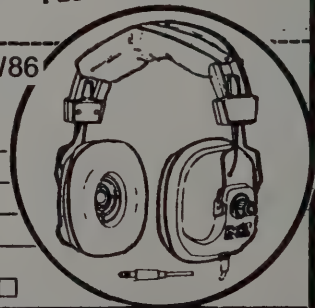
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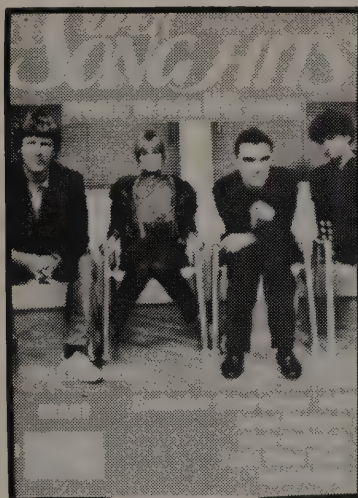
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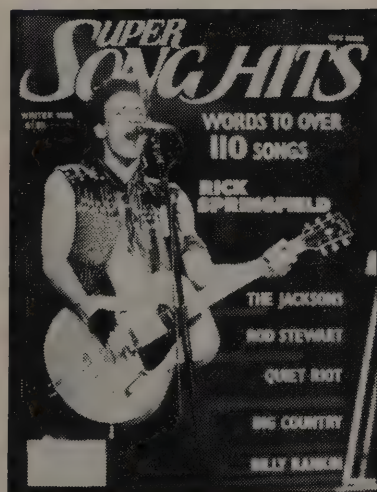
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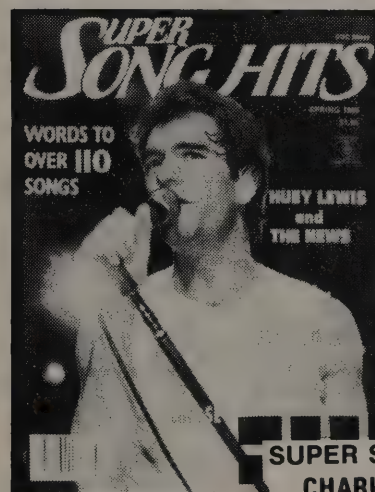
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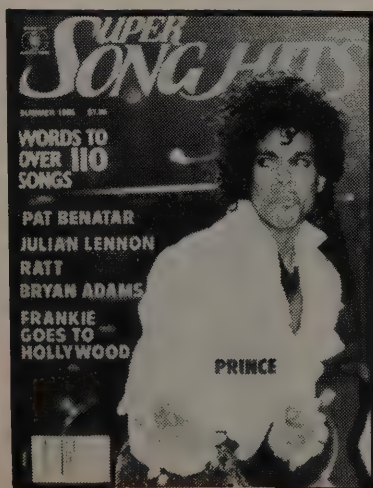
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## FLESH FOR FANTASY

As recorded by Billy Idol

**BILLY IDOL**  
**STEVE STEVENS**

There's a change in pace  
Of fantasy and taste  
Do you like good music  
Do you like to dance  
Oh yeah  
Hangin' out for a body shop at night  
Ain't it strange what we do to  
feel alright  
Oh yeah  
So when will you call  
I am experienced oh yeah.

Face to face  
And back to back  
You see and feel  
My sex attack  
Sing it  
Flesh, flesh for fantasy  
We want

*Flesh, flesh for fantasy.*

It's after midnight  
Are you feeling alright  
Oh yeah  
Turn out the light babe  
Are you someone else tonight  
Neighbor to neighbor, door to door  
Don't ask questions  
There's time for it all oh yeah.

Face to face  
And back to back  
You see and feel  
My sex attack  
Sing it  
Flesh, flesh for fantasy  
We cry  
Flesh, flesh for fantasy.

I sing for culture  
Father loves his son  
Mothers daughters too  
It's an old, old story  
Cries the new world too.

*Flesh, flesh, flesh for fantasy*  
*We want*

*Flesh, flesh for fantasy*  
*We want*  
*Flesh, flesh for fantasy*  
*You cry*  
*Flesh, flesh for fantasy.*

*Let's go down*  
*Let's go down*  
*Let's go down*  
*Let's go down*  
*Let's go down.*

*Do you like good music*  
*Do you like to dance*  
*It's nearly mornin'*  
*You wanna risk a chance*  
*Neighbor to neighbor*  
*Door to door.*

*Enjoy the crime*  
*You do your time*  
*Never been nothin' before.*

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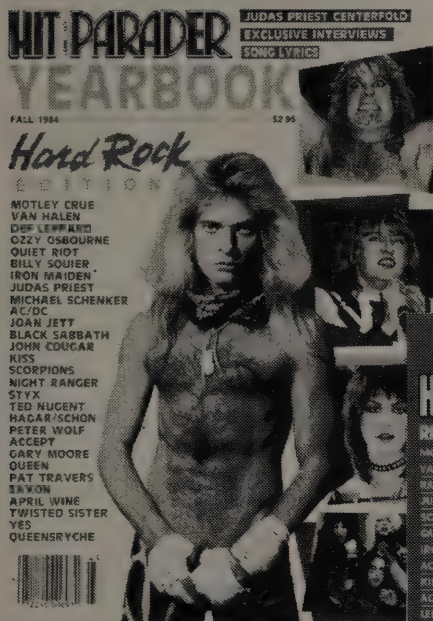
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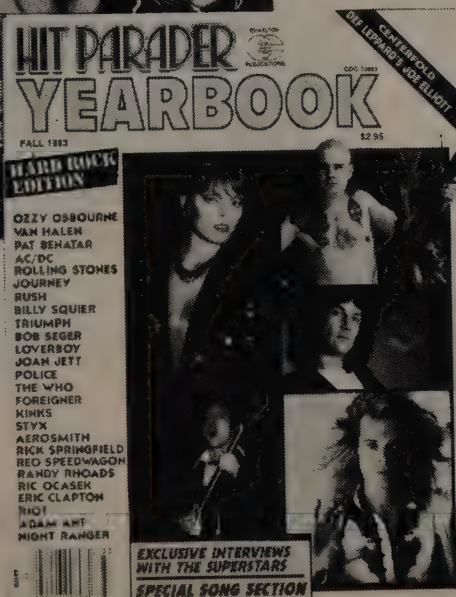
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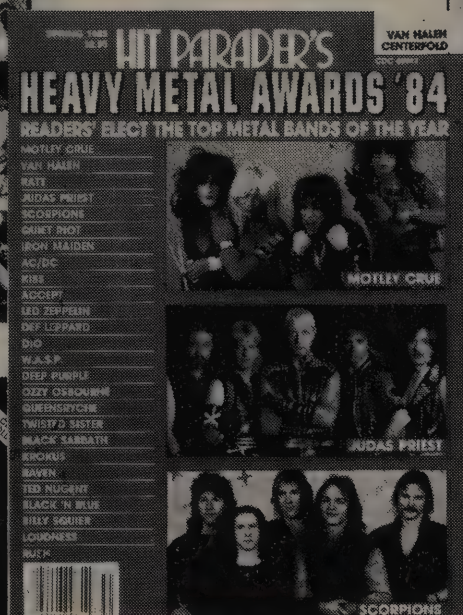
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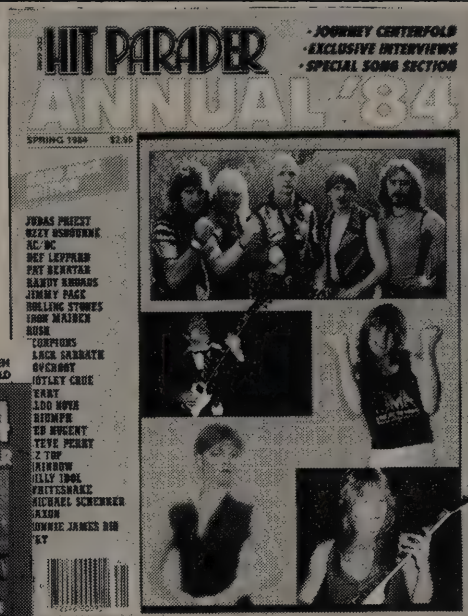
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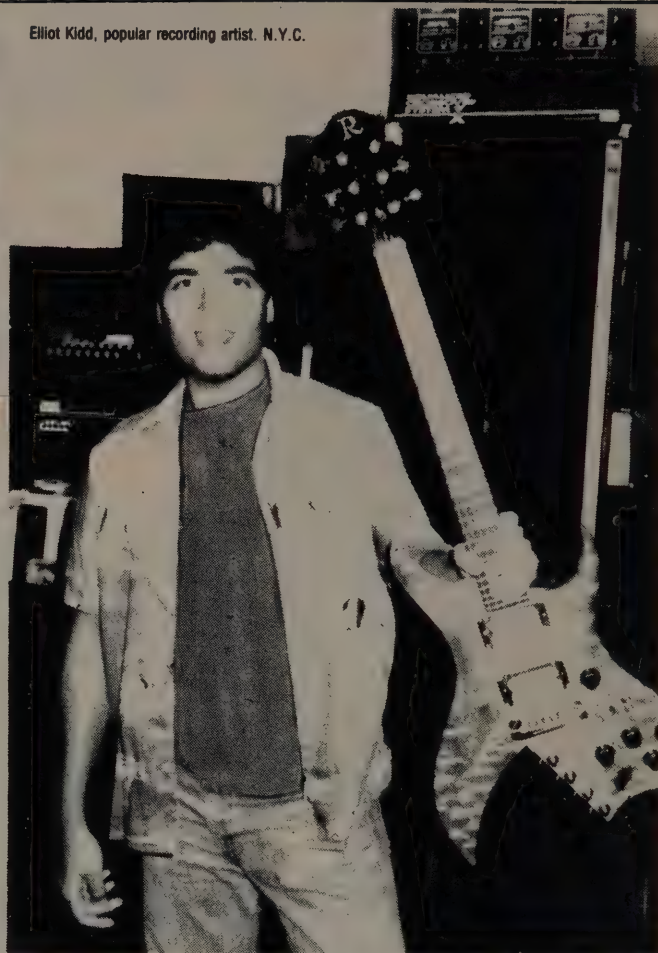
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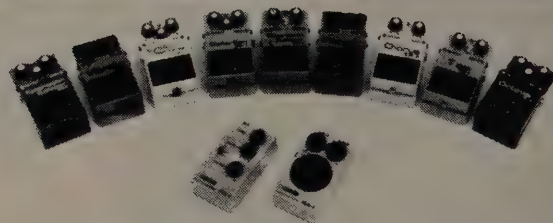
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## HUNGER

As recorded by King Kobra

GILLSTROM  
GILLSTROM  
LANGEN  
HARVEY  
CHRISTON  
PROFFER

*When I see what I want  
I'm going to take it  
If it's against some law  
You can bet I'm gonna break it.*

*My need to feed  
Gives me the will to survive  
I gotta find it fast  
To keep me alive  
I can't believe my.*

*Hunger  
I want it so bad I can taste it  
It drives me mad to see it wasted  
When I need it so bad that it's  
burnin' me  
I'm hungry.*

*I'd do anything to get it  
And feel no regret  
But time is running out  
I ain't found it yet  
I can't believe my.*

*Hunger  
I want it so bad I can taste it  
It drives me mad to see it wasted  
When I need it so bad that it's  
burnin' me  
I'm hungry.  
(Repeat)*

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## WANTED MAN

As recorded by Ratt

PEARCY  
CROSBY

*Low dealer with snake eyes  
You cross me you realize  
Your, your hot leather  
Your cold steel  
You make a move  
I'll make you feel like a human  
target  
In my eyes  
I've got you in my sights  
And by the rope you will hang  
It's your neck from this Ratt  
gang.*

*'Cause I'm a wanted man  
'Cause I'm a wanted man.*

*Well gun fighter you think  
twice  
Are you fast you heed my  
advice  
I drink whiskey you say  
goodnight  
I'll put an end to this here fight  
You're a human target in my  
eyes  
I've got you well in my sights  
And by the rope you will hang  
It's your neck from this Ratt  
gang.*

*It's really what you want to be  
A wanted man  
A wanted man.*

*(Repeat chorus)*

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## WHEN YOU CLOSE YOUR EYES

As recorded by Night Ranger

JACK BLADES  
ALAN FITZGERALD  
BRAD GILLIS

*What do you do  
When it's falling apart  
And you knew it was going  
From the very start  
Do you close your eyes  
And dream about me.*

*A girl in love  
With a gleam in her eye  
I was a younger boy  
All dressed in white  
We're older now  
Do you still think about me.*

*I remember we learned about love  
In the back of a Chevrolet  
Well it felt so good to be young  
Feels like yesterday.*

*When you close your eyes  
Do you dream about me  
When you close your eyes  
Do you dream about me  
Do you still dream about me.*

*I guess I don't know what I'm  
thinking  
Coming off a hard night of  
drinking  
Angie come closer to me  
I need a soul to bleed on.*

*It could'a been done  
In a different kinda way  
But that ain't you  
You play tough when you play  
It's over now  
I bet you still think about me.*

*I remember I held you so tight  
And we danced the night away  
With all the moves of two wide  
eyed kids  
I need you so much today.*

*When you close your eyes  
Do you dream about me  
When you close your eyes  
Do you dream about me.  
(Repeat)*

*I remember we learned about love  
In the back of a Chevrolet  
No good for an old memeoery  
To mean so much today.  
(Repeat chorus)*

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## OOH OOH SONG

As recorded by Pat Benatar

NEIL GERALDO  
PAT GIRALDO

*Just when we think we  
conquered it  
It seems we lose the fight again  
Well there's just no stoppin' it  
It's like a bad dream that  
never ends  
It puts up walls between us that  
get harder  
And harder and harder and  
harder and harder to remove  
But we let it continue  
Like people in love always do.*

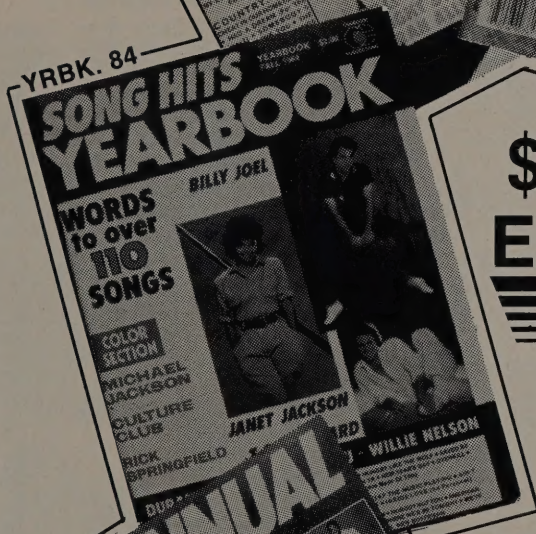
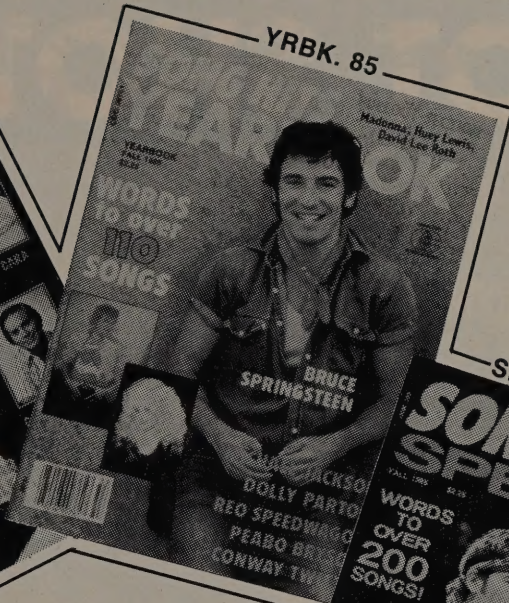
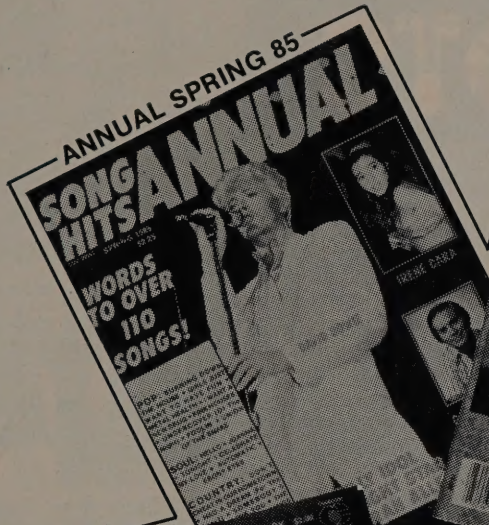
*Ooh ooh  
Ooh ooh  
Ooh ooh.*

*Let's not pretend that we're  
unique  
Coz everybody's tasted love's  
illusion  
We try to hide the fact that we  
Got lost between the chaos and  
confusion  
And this love we feel is gettin'  
deeper and deeper  
And deeper and deeper and  
deeper by the minute  
But we let it slip away  
Coz we don't know a good thing  
while we're in it.  
(Repeat chorus)*

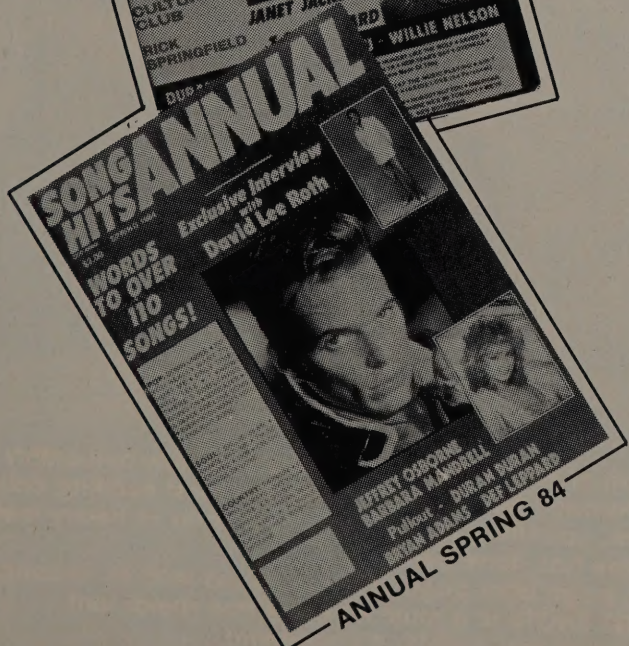
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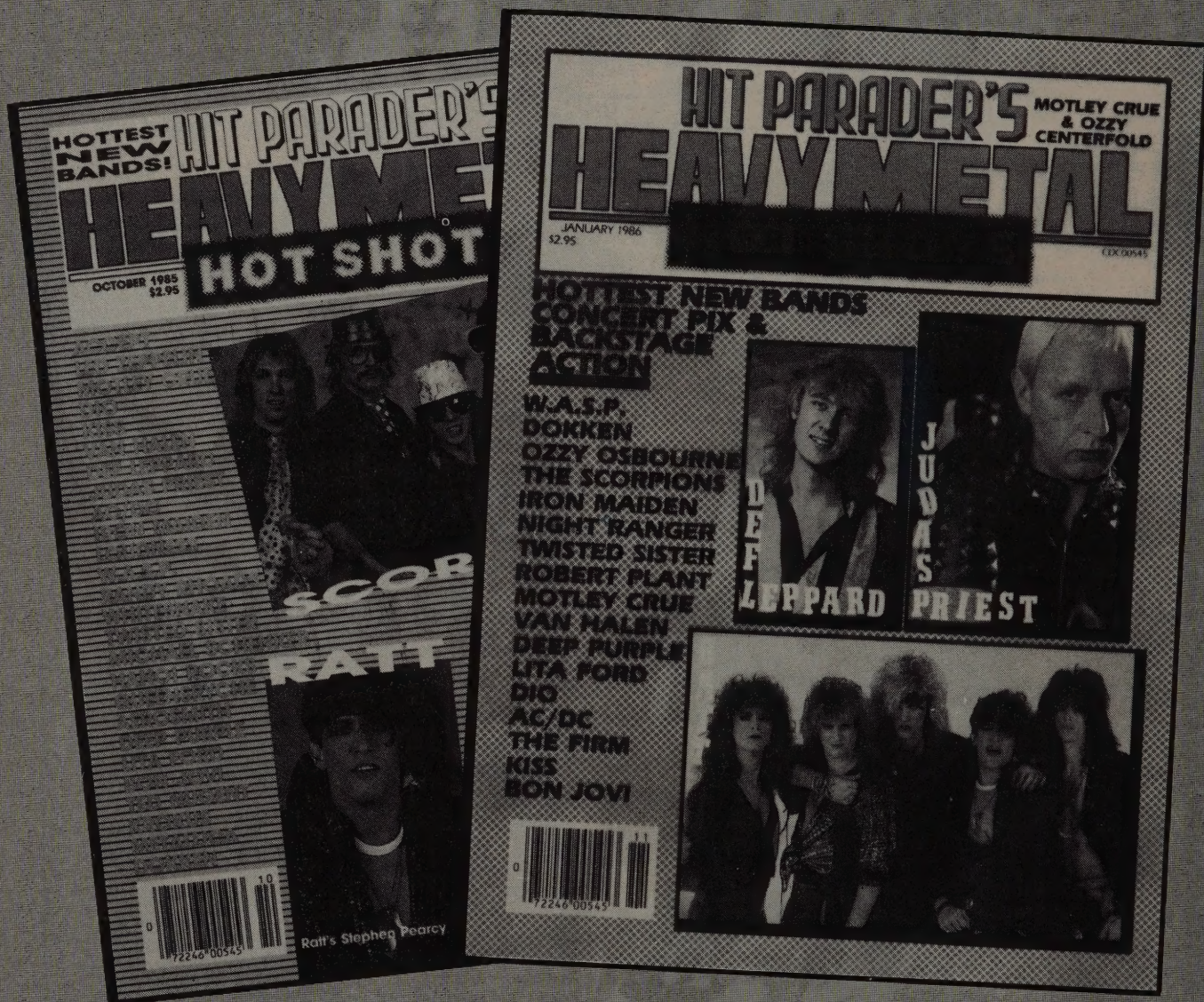
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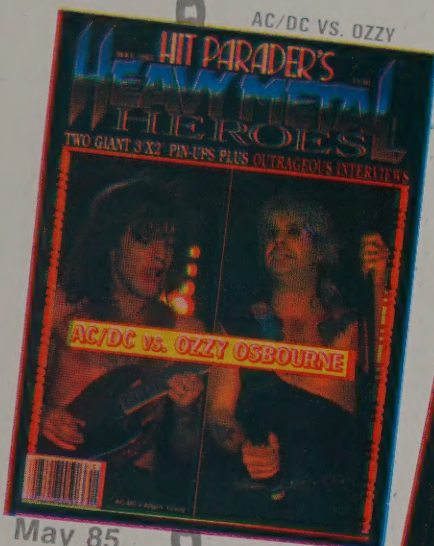
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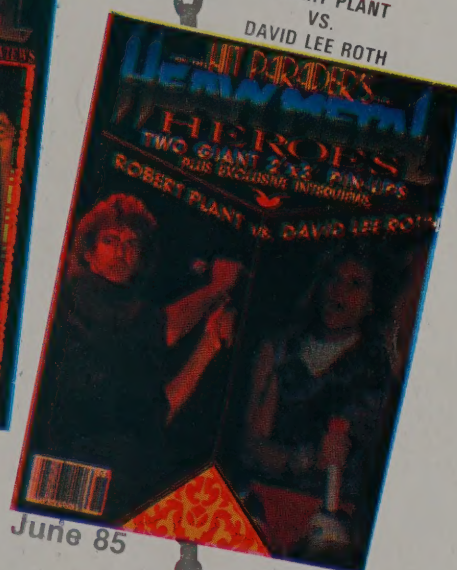
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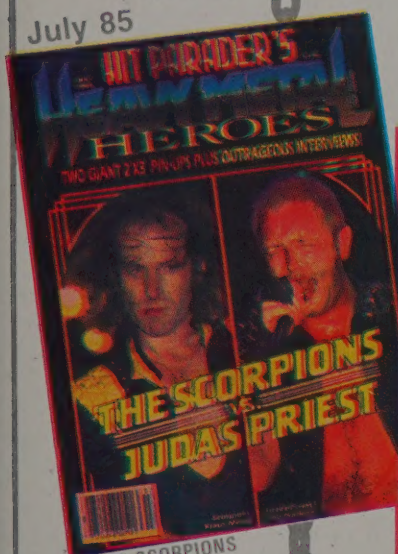
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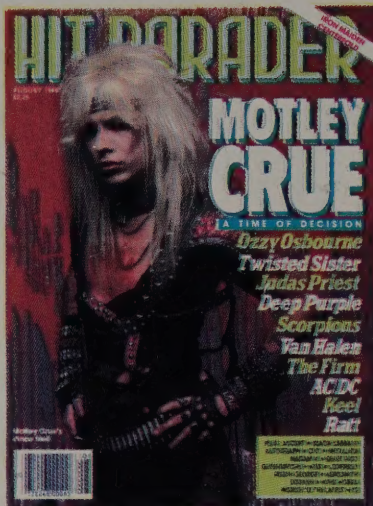


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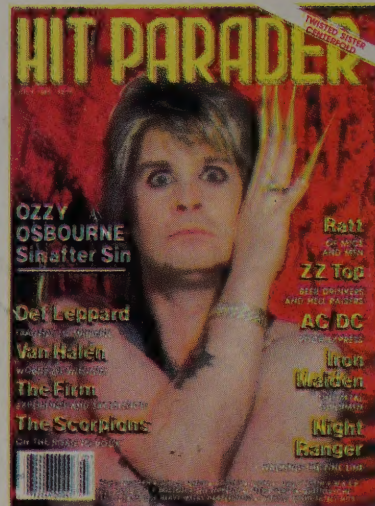
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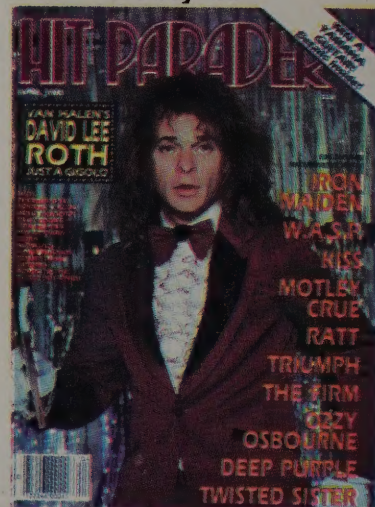
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